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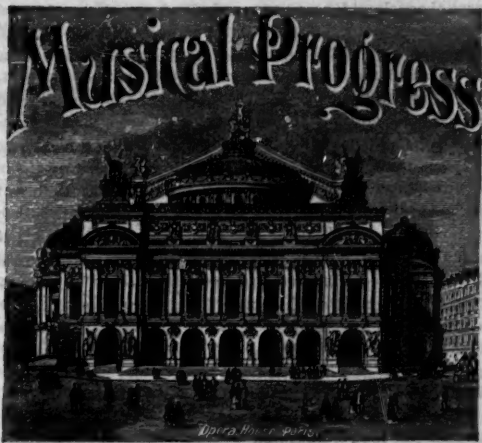
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PARIS.

OUR MUSICIANS ABROAD.

Inferior souls may be hurt by praise, but I tell you it is one of the principal foods of a superior one.—NAPOLEON.

THROUGH the kindly interest of a large hearted woman, Mrs. O. D. Barrett, of Washington, the following distinguished people this week gave their patronage to a young American contralto, Miss Marie Parcello, who gave a concert in Paris:

The American Ambassador and Mrs. Eustis.

Lady Dufferin.

The Duchesse de Pomar.

Mrs. Eames-Story.

These good people not only gave their names, but attended the concert, sitting together in a box close by the stage. Mrs. Eames-Story is very enthusiastic about the girl's voice, and predicts for her a valuable career. Her voice is the rare one, a pure contralto, with something of the quality of Anna Bulkeley Hill's, flowing and soft, but in need of further guidance to do its best. She is a pretty girl besides, with soft brown eyes and beautiful complexion, and has gentle, unpushing manners. Sent abroad for her health, she has utilized her voice to such good purpose that not only her portemonnaie but her little notice album are quite plump, and thus she is already known in many European circles.

Miss Parcello was assisted in her concert by Charles Holman-Black, the tenor; M. Henri Falcke, pianist; M. Lederer, violinist, and M. van Goens, violoncellist.

She sang five pretty little songs of her own composition, songs by Rubinstein, Godard, Pizzi (the latter written for her), an aria from Samson and Delilah and a recitative and aria from St. Paul.

Scarcely anyone looked at Mme. Eames-Story without saying or thinking: "How pretty she is!" She wore a trim tailor made suit of navy blue, and small hat with shaded blue colors. Her visit in Paris seems to be agreeing with her, and she is thoroughly enjoying it.

At a matinee last week at the home of her friend, Madame Walden Pell, she sang the Othello Ave Maria by Gounod; Invitation au Voyage, Godard; l'Heure exquise, Rinaldo Hahn, and Chanson d'Amour, by Josef Hollman, the cellist, who declared he never heard her voice so beautiful or his song so well interpreted.

Although but just arrived from America, Hollman played several choice morceaux of his own composition with his usual brio. Poetry was recited by artists from the Comedie Française. La Nuit d'Octobre, by Alfred de Musset, was deliciously given by Mlle. Dudley. M. Fernand Riviere cousin and pupil of Benjamin Godard, was accompanist. He is a great favorite in society.

Among those present were Countess Lagrange Prergolay, Lady Soltyk, Countess Chateaubriand, Mmes. Astor, Munroe, Willing, Sorchans, Lamson, Phelps, Barbeyes, Dressers, Bayleys, Lady Dufferin, her mother and daughter, MM. Draper, Cachard, Howland, Goetz, Duc de Pomar, Marquis of Dufferin, M. and Mme. Benjamin Constant, and Countess de Casa Miranda (Christine Nilsson, one of Mme. Pell's best and most intimate friends). There were over 300 persons present.

Mme. Pell is an American lady who has always been identified with the cause of music, socially, in Paris. She has been the aid and benefactress of many American singers and musicians, and many of the reigning stars have first been heard in her salons. She is always assisted in this work by Christine Nilsson, who is a sweet woman and always ready to give a helping hand for the encouragement of the young. A native of New Orleans, her mother and sister played the harp, her father the flute, and the home was always a musical centre, where musicians were helped as well as heard. The daughter has known how to continue the good work during a thirty years' residence in the French capital.

A word about our good ambassador, Mr. Eustis, and in his behalf.

I do not want a whole herd of would-be prima donnas rushing to him for patronage on account of mention of his name and that of his lady in connection with a concert

given. Please remember that he has the entire load of United States affairs as applied to France upon his shoulders, and much responsibility attaches to all he does. He must be very wary and very chary of his favors, and do much less than his big heart would prompt. He has really a much harder time than any of us, and if he were to undertake to chaperone all the wandering females who knocked at the official door, he would not live to fill out his term and would neglect much important business.

An earnest student, who has been in the city some months, is Mr. William H. Arnold, of Providence, R. I., organist and choirmaster of St. Stephen's Episcopal Church, where some thirty-five voices, with soloists, make one of the best choirs in the State. Classic masses are frequently given with orchestra and piano, and the best masters are played. The diligent church musician, besides, gives lessons to the best people of the city, and he is utilizing his vacation in study of methods and styles to apply on his return. He is studying voice culture with Delle Sedie, who in speaking of Mr. Arnold says: "I consider it a privilege to have for a pupil a man of intelligence like that, on whom I can apply without hindrance the experience of a lifetime of study and teaching."

Mrs. H. Buchan-Simpson is another beautiful Australian, hailing from Sydney. She is extremely pretty, of ladylike dignity of style, a dresser of taste and a woman of excellent common sense, who knows what she is about and thinks ahead, can make all her dresses if need be, and is a good cook and household manager as well.

She had some reputation as a singer even at sixteen, when she married, has since been singing in church and private circles, and, it seems, feels called now to make the most of her gifts, in which step she is encouraged by the unanimous verdict of her friends. She is making great progress in vocal culture with M. Auguste Dubulle, and already speaks good French. In this latter her example deserves imitation by numbers of English-speaking students here who take expensive lessons in French three or four hours a week and gabble English as fast as they can the other eighty. Mrs. Simpson began by speaking-speaking, no matter how little or how uncertainly, and she never speaks anything else unless called to do so by courtesy or necessity. She has been musical from a child, reading music rapidly at sight and having a good ear. Tuition, however, is not all that could be desired in Sydney. She sang in Milan on her way here and was encouraged by Blasco, Maurel and Pozzo. She means to make her debut in Australia in token of gratitude to the friends whose sympathy has followed her here.

Miss Fatima Diard is from St. Louis originally, where she studied with Mme. Petipa, and having natural voice, natural dramatic feeling and natural American courage, went at once to singing light opera. Several years' experience with the Rice, Duff and Bostonian opera companies gave her a good stage education, but by some strange miracle did not ruin her untrained voice. Only one girl in a hundred could have escaped.

Encouragement of friends, however, suggested that she was made for better things than light opera, and Arditi, among others, encouraged her coming to Paris. As a pupil of Marchesi she had to begin all over at the beginning, but was able to make rapid progress in French, Italian and English opera, and is now ready for French opera comique work. She has the advantage of having father and mother both French, so of speaking French before English. Otherwise, she says, she does not know what she should have done. In the recent anniversary given at the Marchesi school in which Miss Diard sang, the French papers were unanimous in surprise at the excellent diction of the singer, and she speaks just like a native. Sir Arthur Sullivan and Leoncavallo have both offered her engagements already, and Massenet is favorably impressed with her.

Miss von Stosch (that was), the violinist, is here taking some perfection studies with her teacher, Marsick. Not for public work, however, as I believe it is decided that there is to be no more public career. She kindly lent her assistance recently, however, to the concert of her friend, Miss Minna Kellogg, in the Théâtre Mondain.

I forgot to say that at the first Trocadero concert at which Miss Kellogg sang, her numbers were Quis est Homo, from the Rossini Stabat, Chanson Bohémienne, by Victor Massé, and Valse des Feuilles, by Faure. At the second concert she sang Schubert's Marguerite, and the Duo de Contes d'Hoffman, by Offenbach. In New York she was soloist at the Church of St. Ignatius, near Forty-second street, where Victor Baier is organist.

Mme. Jeanne Franko, the violinist, of New York, is in Paris visiting friends. As she lived here several years and has social qualities, her circle is large. When here she was known as member of the celebrated St. Cecile Quartet, headed by Marie Tayau, who is now dead. She speaks of the French care and exactness in the rehearsals, which lasted three and four hours a day for weeks before an entertainment. Mme. Franko played at the Trocadero during the Exhibition. She has of late years been engaged in teaching in New York and playing in concert. This is her vacation. She goes from here to Germany.

Mme. Norcross, whose husband is the well-known basso of the Meistersingers, has come to Paris expressly to study

vocal methods and repertoire with Mr. Le Roy, the impresario of Nikita. Mr. Le Roy is always on the lookout for good voices, having theatrical interests in Russia. He remains in Paris through the summer.

Mlle. Nuola, of Harris' English Opera Company, is still in Paris, on her way back from Italy. She gave at her home this week a musical reception, at which were many interesting people. The charming Marguerite sang many lovely things with dramatic fervor, well trained voice and artistic sense. M. Paul Seguy also sang from his inimitable repertoire.

Mrs. Minnie D. Methot, of Chicago, leaves Paris to-night with a Marchesi certificate in her trunk and hoping for success.

Mr. Edgar Marwin and Mr. Percy Jackson leave for Scotland, and will follow their own sweet wills in travel till Mr. Bouhy's return from Spa in the autumn. They gave a charming good-bye reception, at which was present. Mrs. de Young, of San Francisco, a lady known, among other good qualities, for her very recherché entertainments. She is I believe the only hostess who can boast of having Patti sing informally at her home as a simple guest. Mrs. de Young had the graciousness to add to the interest of the entertainment by a recitation given like an artist. Trabadello sang typical Spanish songs with fire and fervor, and Mr. Jackson sang an air from La Reine de Saba. Georgia Cayvan, Elsie de Wolf and Miss Marbury were guests at a farewell dinner a few evenings before. Bon voyage to two good musicians with social qualities and good taste! Miss Boucicault and Miss Sears are in London.

LES MIETTES.

Among the musical composers to be decorated the coming 14th of July are M. Paul Vidal, author of Guernica, Jeanne d'Arc, Saint Georges, Eros, la Maladetta, Gauthier d'Aquitaine and a budget of lesser works, and M. Ch. Lefebvre, author of Djelma, among other valuable works.

MM. Colonne and Lamoureux will both be heard in Bordeaux this summer; the former with the assistance of M. Raoul Fugno. The Messiah will be given soon at Toulouse, a laudable effort due to an excellent musician, M. l'Abbé Mathieu. Oratorio ought to be sung more everywhere.

Fifteen pupils have been admitted to competition for entrance to the Conservatoire opera class, eight of whom were pupils of M. Giraudet; twenty have been admitted to comedy and seven to tragedy competition, eight to harp, eighteen to preparatory violin, sixteen to opera comique, thirty-six to preparatory piano, thirty-three to singing class competition, eighty-seven to instrumental solfège, and forty-eight to solfège as applied to singing. Examinations commence June 24, and close July 30.

Siegfried Wagner heard a Tannhäuser representation in Paris with Lola Beeth as Venus. The chef d'orchestra is trying all sorts of experiments with his men in order to disperse the volume of sound artistically. All orchestras as accompaniment and all pianos as accompaniment are too loud. Exceptions: a M. Emile Bourgeois, who is to the accompaniment world in Paris what your Mr. Emile Levy is in New York—unequaled; and the accompanist of the Vieilles Chansons, as sung at the Salle Bodinière.

M. Chas. Dancla, the Conservatoire professor, has received a Portuguese decoration.

Her friends are delighted to hear of the success of Miss Marie Millard in The Sphinx. Miss Millard was a pupil of Trabadello when in Paris last summer; but the professor was full of praise for the intelligent vocal training that had preceded him at the hands of Mr. Harrison Millard, her father. An American manager and the director of the Monnaie Théâtre of Brussels have both been in treaty with a M. Gibert, of the Opéra. He has signed for Brussels.

One thing which nobody seems to comprehend is why, with so many really pleasing voices and some really beautiful ones floating about looking for positions, so many hideous singers are constantly heard on both opera and opera comique stages.

The private house (hotel in French) in which the first representation of Paul and Virginia was given in Paris is marked "a louer" (to rent) this week. It is on the Bois de Boulogne and was once the home of M. de Villemessant, the founder of the Figaro, a home where the rank and file of arts, letters and politics once met, and where a veritable fairyland of flowers and birds banked the immense dining room in which the genius of noble dining presided.

There is talk here of necessity for a new opera house in order to give the opportunity of production to many valuable French works. For instance:

Les Guelfes, Benjamin Godard; Circe, Th. Dubois; Lancelot, Joncières; Bretagne, Bourgaunt-Ducoudray; Nerto, Widor; Jabel, Arthur Coquard; Daphne et Chloé and Ping-Sin of Maréchal; le Duc de Ferrare, Georges Marty; le Spahi and la Penticosa, Lambert; Photis, Audran; Evangeline and William Ratcliff, Leroux; Beaucoup de Bruit pour Nien, Puget; l'Île des Rêves, Hahn; Louise, Charpentier; Pisardo, Pierné; Vanina, Paladilhe; Ferval, Vincent d'Indy; le Bouclier de Diamant, Mme. de Grandval; Rensa, Lecocq, and many others.

And now late works—Brunhilda, by Saint-Saëns; Hellé by Duvernoy; Gauthier d'Aquitaine, Paul Vidal; Herodiade,

Massenet; Etienne Marcel, Prosperine, Saint-Saëns; La Jacquerie, Coquard; Le Tasse, Godard, &c.

A bat got into a concert room at Salle Pleyel the other evening and threatened for a short time to show that a mouse was mightier than a pianist. All the lights were turned down except back of one small window; ushers waved white flags and sympathetic whispers toward the "pau' bête que ne fait mal à personne"; the ladies kept their hands on their hair and ducked; a collegian made bat talk with his lips, and a coterie of sober artists grouped helplessly in the wing door, while the black whirling object swam and swerved and whizzed round and round and round the rectangular circuit as if on a wager for speed, grace and endurance. He finally shot up through a chandelier, and the concert proceeded. The droll part of all was that at the close of every number down he shot again and away with him round the course as a sort of intermezzo, to the infinite delight of those who were jolly enough to find a close hall, a hot evening and a piano insufficient entertainment.

The pianist Mme. Henri Jossic gave a concert this week devoted wholly to the works of M. Th. Dubois, herself playing *Poèmes Sylvestres* in such a manner as to win warm praise from the distinguished composer, who remarked that "Madame united delicacy, power and musical sentiment, qualities which were rarely united." Various artists assisted, and a pupil, who is a premier prix of the Conservatoire, played selections of the master with admirable skill.

Mme. Georges Moreau has returned to Paris, and gave a musical reception to her friends before a second departure. She manages to keep up her piano practice wherever she may be.

Another Australian with a most beautiful contralto voice, who has just gone to London for the season, is Miss Ada Crossley. She is a pupil of Marchesi, and very lovely to look at.

Six military bands lent their sweet strains to the flower battle on the Bois this week; that is to say of the 130th, 117th, 74th, 36th, 124th and 129th regiments. They were stationed at regular intervals through the exquisite avenues. At the dinner of the Sabretache, at the gallery of the Champs Elysées, where 108 covers were set, an orchestra of Viennese ladies, directed by Mme. Anna Rohn, made the music. The club is partly patriotic. In a restaurant on one of the pleasant side streets this morning, the orchestra consisted of a woman pianist, woman violinist, a cellist and alto. All were outdoors under the awning. The women—though French—seemed unconscious of their public position. Two interesting street strains here are the bugle call of the various soldier barracks stationed through the town, and a pan pipe played by a young goat-herd in shanter and blouse, who conducts his little flock of six well behaved goats through the Opéra district every morning and evening, playing at intervals a peculiar, sweet little strain of pastoral melody, with a view of keeping the ladylike little creatures in order. The peculiarity of the two musics is, one is a strong and sturdy major, the other a plaintive minor key. N. B.—All animals are like humans in France, they are so gently and courteously treated.

Sbriglia says that it is by quality, not by compass, that he judges whether a voice is tenor or baritone, soprano or alto.

Owing to a slight tangle in operatic affairs Nikita is singing *Mignon* instead of *Manon* at the Opéra Comique. Mme. Saville is rehearsing *Traviata*, but it will not be given before next season. There is talk of giving *l'Orphée*, by Gluck, at the Opéra the coming season, with Heglon in the rôle which Mme. Viardot made memorable in past years.

Why do not people build more Bayreuth theatres? When it is such a good thing, why keep it like a Holy Well, tucked away off there for the grace of a few pilgrims?

It is not so much a question of "immortality" in the Wagner dramas, or of "morality," as perhaps of modesty, which is a refined and beautiful sense for concealing immortality. Wagner was not born modest—and there are many people like him.

FANNIE EDGAR THOMAS.

Another Violinist Coming.—That Franz Ondrick, one of the foremost violinists of Europe, is to be heard in this country next winter has already been announced. Another celebrated violinist and composer, M. Marick, of the Paris Conservatory, is also to make his first appearance here next November.

He is a native of Liege, and when he was twelve years of age he was organist of the cathedral in that city. Later he studied in Brussels, and then went to Paris, which he has since made his home.

M. Marick, whose tour will be under the management of Mr. Nicolay Herlofsen, will be accompanied by M. Joseph Thibaud, a pianist, who won the first prize at the Paris Conservatory in 1892.—*Herald*.

Strauss' Last Waltz.—Johann Strauss' latest composition is to be called the Lenbach Waltz, and it has a little history. Some time ago Franz Lenbach, the famous German painter, invited Strauss to Munich to sit for his portrait. He painted Strauss and his wife, and sent the pictures to Vienna, refusing to accept any fee. The Lenbach Waltz is a return compliment.

The Seventh Annual Meeting of the New York State Music Teachers' Association.

TROY, N. Y., was alive with music June 25, 26, and 27, when the convention of the New York State Music Teachers' Association convened in Music Hall, where all sessions were held.

The convention was a success, artistically, more perhaps than financially. Each committee worked hard for his or her particular branch, and good results were attained.

The attendance was fair, but not as large as it should have been after the energetic work of the committees. It seems strange that a convention of the music teachers of New York State was not attended by thousands instead of hundreds, but such was not the case. There is one thing, however, that is very manifest, and that is, if the convention was not a success in Troy it can't possibly be in any other town, as nowhere could the local committee work harder. Of course there are dissensions in every organization, and the N. Y. S. M. T. A. is not exempt from them, as shown by ex-President Von der Heide's letter to THE MUSICAL COURIER of June 19; and this works havoc, particularly if the organization is young.

The first session of the meeting was held Tuesday morning at about 10:30, a chorus of local vocalists rendering Dudley Buck's Festival Hymn, under the direction of C. A. White. At its conclusion Prof. Will S. Rogers announced that Mayor Molloy was unable to be present, and introduced his private secretary, Thomas J. Guy, who gave Troy's welcome in the following words:

"In the unavoidable absence of the Mayor, and in behalf of the citizens of Troy, I extend you our city's cordial greeting and bid you welcome. That Troy has been selected as the convention place of the exponents and patrons of the 'divine art' is an honor of which we are deeply sensible. But the selection does credit to you as well as honor to us, and I venture to assert that few American cities of equal population can boast of better musicians, more successful musical organizations or more intelligent and appreciative musical public than can be found in the city of Troy. We welcome you because we are in sympathy with the objects of your association, and because we are progressive enough to recognize the fact that the higher you cultivate public appreciation for the artistic and the beautiful, the higher you elevate the standard of manhood and with it that of citizenship.

"The hospitality of Trojans is almost proverbial. I have no doubt that their reputation will be well sustained on this occasion. It is their sincere hope that when the labors and pleasures of your convention are over and you return once more to your respective homes you will carry with you not only the valuable store of new ideas that always comes from gatherings such as this, but that you will likewise retain many happy recollections of the city of Troy and of the hospitality and good will of its people."

This was responded to by President Chas. H. Morse, of Brooklyn, in a few words, after which he made his annual address as follows:

"Ladies and Gentlemen of the New York State Music Teachers' Association: Again we are assembled, after a season of hard work, for an annual conference and experience meeting; to make music and to learn how to make it; to gather a store of enthusiasm and inspiration by contact with one another, and earnest study of and discussion as to that which is most helpful and effective in musical education; to fit ourselves for greater usefulness in our art life.

"Since 'it is more blessed to give than to receive,' teachers of music should, indeed, abound in blessings, for are they not giving all the time their best powers to fill every home with melody and harmony, and, consequently with happiness?

"Our profession abounds in opportunities for work which will tell for lasting good to the communities where they labor, through the unconsciousness—and hence all the stronger—influence of the art so truly called 'divine.' Have we been true to our ideals, equal to our opportunities, faithful to our trust? Have we been unselfish in our work (as every teacher must be)? Have we done the best we could the past year?

"Reviewing the season, it is evident that the continued 'hard times' have been felt still more by our profession than in 1899-4. Art studies are looked upon as luxuries, to be cut off when times of business depression come upon us. Many of our earnest members are for this reason unable to be with us to-day, and many have made unusual sacrifices to attend. Despite this serious obstacle the reports of the vice-presidents all over the State speak of a marked and steady improvement in the public taste, a demand for better music and better performances of it; of increased zeal for good musical instruction in the public schools, and of abundant and healthful activity of the best teachers.

"What more can we do? As an association we should emphasize the need of a far more thorough and broad general education outside of music, that our musicians may hold their place beside the other professions and exert the

force they should, as citizens. Indeed, one of our special duties is to teach the general public, by example, that all education which does not develop the artistic as well as the practical makes an uneven and illy-balanced citizen, and detracts from the efficiency of the body politic and the happiness of each community. We recognize the superior disciplinary value of real musical study, and realize its force for good and happiness. We know that no study requires more intense application and concentration, but the general public do not. The work of ignorant, selfish and careless teachers in music, as well as in all other branches, is a menace to good citizenship. In ancient Greece, to whom we look for perfection, art and many practical lessons in noble living, my ideal training and skill were required as a fitting preparation for the highest honors of the state. The Greeks demanded not only 'a sound mind in a sound body,' but a perfect development and blending of the artistic and the practical.

"I must most earnestly urge upon you all the increasing necessity of both a thorough general education and sound musicianship. Be not merely a singer, a player, a theorist (almost as well be a parrot), but study music broadly and exhaustively, in the epochs of its history, in as many branches besides your own as possible; hear, digest and assimilate all that is best in music's realm. Be always a student. Do not stop studying because you are busy, but reserve time daily, when you are fresh, to keep yourself alive and growing. Seek all those things which refine and elevate your social life, draw inspiration from the noblest literature, avoid the commonplace, make yourself divine by broad culture and faithful living.

"We have report of encouraging increase in the number of public schools where music is taught, but there are still many towns in this State where no such instruction is given, and many cities where political jobbery makes such instruction a farce and wastes the public money. I regard the proper teaching of music in our public schools as the most important musical work in this country. Children should be taught to read music fluently at sight to make a pure, sweet tone, never shouting, and to sing intelligently.

This training cannot begin too early. What is there that song cannot do for us! How the grand old chorals of Germany stiffened the backbones of Luther and his Reformers, the Marseillaise set France on fire, the Watch on the Rhine brought Kaiser Wilhelm and his invincibles thundering at the gates of Paris, and Julia Ward Howe's Battle Hymn of the Republic, all aflame with patriotism, roused the tired, drooping soldiers in our civil war, and made every man a hero. Then, let us cultivate song everywhere.

"We are fast becoming a musical nation. American 'prima donnas' are the favorites of the old world, and the creative spirit is striving mightily in the younger musicians of our race. The outlook is rich in promise. In our practical work we must consider the question of annual dues, the ways and means for a quarterly bulletin—overlooked last year—a more careful legislation and wise consideration of our finances, and the best way to make ourselves helpful to teachers everywhere. In my judgment a certain percentage of our annual income should annually be set aside as a sinking fund, the interest to be used to pay the expenses of artists for our annual meeting."

President Morse was followed by Secretary and Treasurer O. R. Greene, of Cohoes, who made the following report:

"Another year has been added to our history. If it has been one of greater activity and prosperity, of wider dissemination of musical culture and the elevation of musical taste among the general public; if to-day we are stronger in the environment of professional fraternity than we were at our last general assembly, then indeed have we secured some of the aims of our association. The Buffalo meeting closed with a diminished membership and a deficit. There the secretary was informed that the emergency was great and that he would have to wait for his salary. He is waiting still; not, however, without hope."

Mr. Greene referred to the financial prostration of members, and said that before any name could be placed on the register the membership fee must have reached the secretary. He also suggested that all memberships which have not been renewed before the close of the annual meeting shall be deemed to have lapsed, to take effect at the meeting of 1896. In closing Mr. Greene thanked the vice-presidents and all others who had rendered him efficient aid. Mr. Greene then reported as follows:

"Total membership for 1894, 600, including thirty names not in report; total number of names recorded to June 22, 1895, 356, \$574; balance from 1894, \$389; membership for 1895, \$574; advertisements in report, 1894, \$127; incidentals, \$5; total receipts for 1895, \$995; disbursements, cost of printing report, 1894, \$389; on printing account, \$125.61; disbursements of secretary, 1894, \$62.35; for Trunk Line Association, 1895, \$11; for postage, 1895, \$44.54; expressage, 1895, \$7.52; balance due secretary, 1895, \$38.02; total, \$669.24; balance on hand, \$325.76."

Following the secretary's report President Morse announced a short social session, which was brought to a close with a piano recital by Carl Stasny, of the New England Conservatory of Music. His playing was even

throughout and his work appreciated. He gave the following program:

Sarabande (andante sostenuto con variazioni) op. 3, Alexander Adam
Dedicated to Mr. Stasny.
Pastorale and Capriccio..... Scarlatti-Tausig
Minuet..... Mozart
Polonaise, op. 89..... Beethoven
Dance of the Dervishes..... Beethoven-Saint Saens
Nocturne, op. 27, No. 1..... Chopin
Scherzo, op. 20..... Ignaz Brull
Three concert studies, op. 20, Nos. 1, 2, and 6 (new)..... James Kwast
Du bist die Ruh' (My Sweet Repose)..... Schubert-Liszt
Au lac de Wallenstadt (barcarolle)..... Liszt
Final scene from Rheingold, concert paraphrase..... R. Wagner

This concluded the morning session. Owing to the illness of I. V. Flagler, of Auburn, who was to have given an organ recital of historical value, a radical change had to be made in the afternoon program. The session was opened by Carl Stasny, who played Liszt's concerto in E flat, with Dr. G. A. Parker, of Syracuse, at a second piano. The effect was highly artistic and the work much enjoyed.

Secretary Greene then read the report of the specialist committee on Theory, of which G. Waring Stebbins and Carl Fiqué, of Brooklyn, are members. The theme pertained to harmony and composition. It declared that the text books now in use are deficient, and contained many excellent suggestions.

Miss Grace Gardner, soprano, of New York, then gave a group of songs, and was followed by Miss Jessie Shay, pianist, of New York city. She made perhaps the most pronounced hit of the pianists at the convention, and the Troy people are still talking about her. Her work at the keyboard was remarkable. She has a well developed technique, a wonderfully sympathetic and firm touch, and plays with a refinement and finish both admirable and enjoyable. The audience was provoked because encores were not allowed. Her numbers were Ich Liebe Dich, by Grieg, and Concert Waltz, by Moszkowski.

Miss Gardner then gave another group of songs. Rev. E. N. Packard, of Syracuse, read an essay on Music and Church Worship that was highly interesting, and was followed by Arthur Rowe Pollock, of Brooklyn, who played on the organ in a finished style the Fantasia and Fugue in G minor by Bach. Dr. J. Albert Jeffery, organist, Franklin Sonnekalb, pianist; Miss Gardner, soprano; Miss Shay, pianist, and Miss Blanche Heimburgh, soprano, filled out the balance of the program, each acquitting themselves admirably.

After the musicale a meeting of the vice-presidents of the association was held, at which Thomas Impett, of Troy, and Dr. Parker, of Syracuse, were nominated for president, neither accepting, and Secretary and Treasurer Greene was renominated. Tuesday evening was devoted to a miscellaneous concert, the following program being rendered:

Choral Song, Crossing the Bar..... Chas. H. Morse
By the Choir of St. Paul's P. E. Church.
Mr. C. A. Stein, Choirmaster.
Conducted by the composer.
Trio for piano, violin and 'cello..... Wm. Berwald, Syracuse, N. Y.
The composer at the piano.
Mr. Albert Kuenzlen, violin, Syracuse, N. Y.; Emil K. Winkler, 'cello, Aurora, N. Y.
Concert aria, Lorelei..... Franz Liszt
Miss Unni Lund, Syracuse, N. Y.
With violin and 'cello obligato.
Dr. Parker at the piano.
Piano solo, Variations and Fugue..... J. Nicodé
Miss Jessie Shay, New York.

Songs—
Bird and the Rose..... Horrocks
Gay Little Dandelion..... G. W. Chadwick
If I But Knew..... Wilson Smith
Miss Lund.

Piano solos—
Prelude (Suite, op. 304)..... J. Raff
Vogel als Prophet..... Schumann
Etude de Concert..... Schlozer
Miss Jessie Shay.

This was a very enjoyable event, Miss Shay playing with wonderful brilliancy, repeating her success of the afternoon recital, and Miss Lund, who is always a favorite here, strengthened her reputation. She was the most enjoyed of the vocalists at the convention. After the concert a reception was tendered the members by the local branch, Mrs. A. W. H. Buell, Mrs. Frederica B. Wilson and Miss Isabel M. Munn being the committee. This idea was a good one, making the members acquainted, and this of course incidentally making the concluding two days more enjoyable.

The Wednesday morning session opened at 9 o'clock with a selection by the Troy Excelsior Quartet, consisting of Thomas Impett, C. P. Stimpson, C. A. White and C. A. Stein. They rendered The Kerry Dance, Molloy-Wiske, nicely. A business meeting followed, it being intended to make a selection of place for the next convention, but not being able to decide it was adjourned till later, when Auburn was chosen. Saratoga made a play for it, but lost by a few votes. Saratoga would have been the best selection, as the convention next year takes place the first week in July and people are more willing to visit a summer resort than city in the hot season. But let bygones be bygones, Saratoga can have it next time. Following the business meeting Dr. Frank E. Miller, of New York, read an interesting paper on Hygiene for Vocalists, and was followed by the reading of a paper on vocal culture by Herbert W. Greene, and an outline reading of papers by

Florenza d'Anna and Frank De Rialp by Louis Arthur Russell.

This very important subject of vocal culture was rather lightly treated, and the student who went to the session with an idea of getting points got left instead. While many theorists got into the debate, none dared show practically what their ideas were, probably waiting for a chance to try them on some unsuspecting pupil and perhaps ruin a fine voice of the trusting subject. Closed, open, covered, physical and spiritual tone (whatever this latter is) were so badly mixed that someone suggested letting the teachers get into a dark room by themselves and fight it out.

After the discussion a concert matinee program was rendered as follows:

Quartet, Autumn Sunset..... Goring
Excelsior Quartet.
Violin solos—
Masurka..... Zaryzki
Zapateado..... Sarasate
Miss Geraldine Morgan, New York.
Soprano aria, With Verdure Glad..... Jos. Haydn
Mrs. C. Belle Pulver, Rochester, N. Y.

Quartet, In Absence..... Buck
Excelsior Quartet.

Violin solos—
Legende..... Wieniawski
Obertass.....

Concert song, Spring Song..... Oscar Weil
Mrs. Pulver.

Quartet, Night Witchery..... Storch
Excelsior Quartet.

Miss Morgan was at once a big favorite and deserved all the applause bestowed upon her. She produces a splendid tone, not very large, and her execution and bowing are superb. Her selections were artistically chosen and pleased immensely.

Mrs. Pulver has a light soprano voice, sings on the key and executes nicely. The Excelsior Quartet were well received, as usual. This closed the morning session. An organ solo—Introduction and Allegro (sonata No. 1)—by Guilman was played by Professor Morse, opening the afternoon session, reports of committees following. After this a recital was given by Miss Unni Lund, soprano, and Miss Gertrude von Betz, pianist.

Miss Lund repeated her success of the previous afternoon and Miss von Betz made a marked impression. They gave these numbers:

Ce que je suis sans toi..... Gounod
Sur la place..... Chaminade
Madrigal.....
Miss Unni Lund.

My Heart at Thy Sweet Voice (Samson and Delilah)..... Saint-Saens
Miss Unni Lund.
Piano Solos—
Prelude, op. 28..... Chopin
Nocturne, C sharp minor.....
Minuetto Humoresque..... Paderewski
Miss Gertrude von Betz, New York.

Hindoo Song..... Benberg

Nymphs and Fawns.....

Miss Unni Lund.

An outline sketch of A. J. Goodrich's essay on A Simple Harmony Method was then read and followed by a piano recital by Franklin Sonnekalb, of New York, assisted by Miss Gertrude Thompson, contralto, of Syracuse. Mr. Sonnekalb is a fine pianist, and with a little more soul and less mechanism will make a big artist. He has an excellent technique, fine memory and good taste. He was heartily received. Miss Thompson needs someone to put some spirit into her and then some good words could be written of her, as she has an excellent voice.

The program was this:

Sonata, op. 27, No. 1 (quasi fantasia)..... L. van Beethoven
Carnival Scene (selected)..... Robert Schumann
Aveu.
Reconnaissance.
Chopin.
Paganini et Valse Allemande.
Promenade.

Two Etudes, in A flat and G flat, from op. 25..... Frederic Chopin
Franklin Sonnekalb.

Songs—
Madrigal..... Victor Harris
Allah..... Chadwick
Miss Gertrude Thompson, Syracuse.

Feuerzauber from Die Walkure..... Wagner-Brassin
(avot, Concert Study in Octaves, op. 9..... P. Sonnekalb
Fantasie Espagnole, op. 1.....
Etude in D flat..... F. Liszt
Rhapsodie Hongroise, No. 12.....
Franklin Sonnekalb.

After the above recital an adjournment was taken till the evening concert which proved to be a superb musical treat. The following were the artists:

The Troy Vocal Society, Mr. Edward J. Connolly, conductor, Troy, N. Y.; Miss Geraldine Morgan, violinist, New York; Mr. Lewis Williams, baritone, New York; Mr. Thomas Impett, tenor, Troy, N. Y.; Prof. Carl Durr, organist, Troy, N. Y., and orchestra composed of Mr. Robert E. Foote, first violin; Mr. Clarence Phillips, first violin; Mr. Harry Thomas, first violin; Mr. William Lawrence, second violin; Mr. Fred. Landau, Jr., second violin; Mr. G. Doring, viola; Mr. Fred. Landau, flute; Mr. Thomas S. Heister, violoncello, and Mr. N. Jacobson, bass.

It is certain that the Troy Vocal Society never sang better, although their ranks were not full. They sang with a vim greatly enjoyed and showed what they can do when even handicapped to American composers. The society was asked to sing only American compositions, for what reason no one seems to know, and they are still in the dark about it. They made a big sensation, however, and opened

the eyes of many strangers. Indeed Mme. Brinckerhoff, the well-known vocal teacher, said it paid her to come from New York to hear them sing. Prof. E. J. Connolly has a right to feel proud of his singers, and can take great credit upon himself.

Miss Morgan played finely, creating a big furor. Her rendering of the number, Andante and Finale from Mendelssohn's concerto, would undoubtedly have pleased her teacher, Joachim, and it is certain that her Troy audience was captivated. She was a great favorite, and we will have her again without doubt when the season opens.

Mr. Williams has a magnificent voice, and with careful study will one day become one of our greatest baritones. His range is very extensive and his greatest fault is rather too much of a breathy tone. This he will undoubtedly overcome and great things can be expected of him. Prof. Carl Durr played the organ with his accustomed brilliancy, and proved to be one of the best organists at the convention. A word of credit must be given to the orchestra under Mr. Foote, as they did remarkably good work. They added the finishing touch to a splendid concert. In the Chorus of Spirits and Hours Thomas Impett took the solo work and made his usual big success of it.

The program contained these numbers:

The Signal Resounds from Afar..... Buck
The Troy Vocal Society.
Violin solo, Andante and Finale, Concerto..... Mendelssohn
Miss Geraldine Morgan.
Dance of Gnomes..... E. A. MacDowell
The Troy Vocal Society.

Song, The Wanderer..... F. Schubert
Mr. Lewis Williams.

Chorus of Spirits and Hours..... Buck
Incidental solo by Mr. Thomas Impett, Troy, N. Y.
With organ, piano and orchestral parts.

The Troy Vocal Society.

Organ solos—
Bagatelle in F major, op. 24, No. 1..... Louis Adolphe Coerne
Marche de Fête, op. 85, No. 1..... Aloys Clausmann
Carl Durr, organist of St. Peter's Church, Troy, N. Y.

Sailor's Evening Hymn..... G. B. Nevin
(Dedicated to the Troy Vocal Society.)

The Troy Vocal Society.

Violin solo, Reverie..... Vieuxtemps
Miss Geraldine Morgan.

Sing, Sing, Music Is Given..... John Hyatt Brewer
Incidental solo by Mr. Lewis Williams, New York.

The Troy Vocal Society.

At the organ, Carl Durr. At the piano, C. A. Stein.

The last day session opened with the singing of Buck's Te Deum in B minor by the Fifth Avenue Presbyterian Church quartet of Troy, consisting of Miss Isabel Ten Eyck, soprano; Mrs. Mary Lennox Crawford, contralto; James Habberly, tenor; Fred C. Constock, baritone, and Miss Clara Stearns, organist. They showed what good music their congregation is used to listening to, and words of approval were heard of their singing on all sides. A business meeting came next, and a program committee, consisting of Gerrit Smith, of New York; Richard Calthorp, of Syracuse, and S. N. Penfield were elected; also an auditing committee, consisting of Thomas Impett, of Troy, and William R. Stiffey, of Elmira.

An essay entitled Music's Place and Mission in Public Schools, by F. A. Lyman, of Syracuse, was read by Mr. Stiffey, and was followed by a very interesting analytical Beethoven reading—sonata in E flat major, op. 31, No. 3—by Dr. Henry G. Hanchett, of Brooklyn. He absorbed the attention of all the pianists present and gave them some good instruction. Dr. Hanchett is an excellent pianist and good reader. Some discussions followed, closing the morning session.

Much interest was centred in the program for Thursday afternoon, as a very enjoyable arrangement had been planned. At 2 o'clock Dr. J. Albert Jeffery played Gounod's March from the Queen of Sheba in his usual masterly style, and was highly appreciated. Reports of specialist committees followed, and at 2:45 a piano and song recital was given by Miss Maud Welch, contralto, of Brooklyn; Miss Gertrude von Betz, pianist, and Lewis Williams, baritone, of New York. Miss Welch created a favorable impression. She has a rich voice and uses it well. Miss von Betz played well, and Mr. Williams strengthened the good impression made by him at the concert Wednesday night.

The program rendered was as follows:

Piano solo—
Gavot in D minor..... d'Albert
Polonaise in C..... Paderewski
Miss Gertrude von Betz, New York.

Songs, Israel..... Oliver King
Mr. Lewis Williams, New York.

Songs—
Memories (dedicated to Miss Welch)..... Farini
Joy of Youth..... F. Van der Stucken
Miss Maud Welch, Brooklyn.

Piano solo—
Pastorale, E minor..... Scarlatti-Tausig
Valse brillante (op. 34, No. 1)..... Chopin
Miss von Betz.

Songs—
Elegie..... Massenet
A Life That Lives for You..... A. Sullivan
Thou'rt So Like a Flower..... Geo. W. Chadwick
Mr. Williams.

Aria, Nobil Signor (Huguenots)..... G. Meyerbeer
Miss Welch.

Piano solo, polonaise in A flat..... Chopin
Miss von Betz.

Following this came the most interesting essay of the convention, Mr. N. H. Allen, of Hartford, Conn., giving

his paper on The Musicianship of Musicians. Mr. Allen is a fluent speaker, and his remarks were the result of sound study and research. Following Mr. Allen came an organ recital by that gifted New York organist, Mr. Samuel P. Warren. The announcement of his coming brought an additional crowd, and he played a classic program before an appreciative audience.

Mr. Warren has had much success with the Music Hall organ and is one of the most competent performers that ever played upon it. His program was:

Prelude and Fugue in A.....J. S. Bach
Suite in C.....Emile Bernard
Andantino, A Capriccio.
Scherzo Capriccio (allegro vivace).
Introduction (adagio molto maestoso) and fugue (allegro moderato).
Organ Sonata, No. 2, in C.....William H. Dayas
Maestoso, allegro.
Adagio, allegretto, adagio.
Maestoso, allegro energico, moderato (Fuga).
Mr. Samuel P. Warren, New York.

At 8 o'clock p. m. the grand climax of the convention was to take place. It consisted of a grand concert by the Troy Choral Club, C. A. White conductor; the Troy Philharmonic Club, N. Irving Hyatt, conductor; Mrs. Martha L. Roulston, soprano, of Brooklyn, Miss Bertha Bucklin, violinist, of Little Falls, and Miss Clara Stearns, organist, of Troy. The Choral Club scored a success similar to that of the Troy Vocal Society of the previous night, and Conductor C. A. White has reason to be happy over the result. The Philharmonic Club played the first of its four sketches very well and the last three not so well; Mrs. Martha L. Roulston, soprano, made a hit and sung finely. She has a splendid mezzo soprano voice that is well cultivated and is always pleasing.

Miss Clara Stearns showed how successfully a woman can play a large organ, and gave points to her male competitors present. I have reserved the big hit of the evening till the last, as the old saw says—last the best of all the game. This was the superb work on the violin by Miss Bertha Bucklin. This young lady chose for her number the concerto in G minor, op. 26, by Max Bruch, and gave it a wonderful interpretation. Drawing a strong bow, her playing is almost manly, and one would think it was a man if they did not see the sweet faced girl in front of them. Her execution is remarkable and the whole rendering of the number was a splendid triumph. Her playing of the number was compared favorably with that of that great lady violinist, Miss Maud Powell. Miss Bucklin's accompaniment was played finely by Miss Blanche Atherly, her cousin, from Syracuse.

The concert came to a close with the rendering of the march and chorus from Tannhäuser, Hail, Bright Abode, by the Choral Club, orchestra, piano and organ, and was a fitting finale to a successful convention. Below is the entire program:

Eldorado.....N. Irving Hyatt
The Troy Choral Club.
Aria, Elsa's Dream, Lohengrin.....R. Wagner
Mrs. Martha L. Roulston, Brooklyn.
Two Northern songs—
Slumber Song.....E. A. MacDowell
The Brook.....
The Troy Choral Club.
Four sketches for string orchestra, manuscript.....Hyatt
Serenade.
Romance.
Waltz.
Rustic Dance.
The Philharmonic String Orchestra, N. Irving Hyatt, conductor.
The Lost Chord.....Sullivan-Anderson
Ladies of the Troy Choral Club, Philharmonic Orchestra and organ.
Concerto for violin in G minor, op. 26.....Max Bruch
Introduction, allegro moderato.
Adagio.
Finale.
Miss Bertha Bucklin, Little Falls.
Accompanist, Miss Blanche Atherly.
May Dew, Choral Song.....Jos. Rheinberger
The Troy Choral Club.
Songs—
From Out Thine Eyes.....F. Ries
Gypsy Lullaby.....Celeste D. Hecksher
Longing.....Sebastian B. Schlesinger
Mrs. Martha L. Roulston.
Organ solo, Grand Solemn March.....Smart
Miss Clara Stearns.
March and chorus from Tannhäuser.....R. Wagner
The Troy Choral Club, Philharmonic Orchestra and organ.
At the organ, Miss Stearns; at the piano, Mr. C. A. Stein.

The accompaniments during the convention were played by Louis Arthur Russell, Dr. Hanchett, N. Irving Hyatt, Dr. Parker, Miss Isabel M. Munn and C. A. Stein. The pianos used during the convention were the Steinway, Fischer, Knabe and Miller, and of course each had its following. They were all good instruments. The New York State Music Teachers' Association almost came to a wreck once on account of its being worked too much as a mutual admiration society, and I can't help thinking, from casual observation and grumbling heard, that this society has not yet become extinct. It is to be hoped it will though, and see its own error, as an association of musicians banded together as the New York State Association is could be of inestimable benefit.

BEN FRANKLIN.

Does Music Train the Mind?

SIR JOHN STAINER, M. A., Professor of Music in Oxford University, read the following paper on the above subject—Does Music Train the Mind? What an old question! It has been asked and answered over and over again. It would be easy to occupy your time for many hours in quoting the opinion of wise men, ancient and mediaeval, as to the scope of music in its educational aspects, how far it is good for the individual or even for the welfare of the state that our art should be part of national training. Why ask the question again? Do not the old answers suffice? The reply to this is very obvious. No, the old answers do not suffice, because, unlike all other arts, the evolution and development of music is an event of comparatively late years. The power and sphere of music as a factor in education must always depend upon and vary with the condition of the art when the writer wrote.

It may be urged that Plato's conclusions, if founded on music in the state we now know it to have been in his time, could surely be applied with redoubled force at the present day. That may be. But our question to-day turns on the manner in which the art is studied at any given period, as well as on the condition of the art itself at that time. Making all due allowances for the somewhat complicated structure of the ancient Greek scales, just consider for one moment how little time the study of their scientific basis of music would occupy compared with that required for the mastery of a modern book like Helmholtz, that remarkable compendium of the results of experimental philosophy. So, too, as regards the art of composition; the amount of thought demanded of a Greek musician who set to music the choruses of a play in a quasi-recitative form in one part, accompanied by a flute in unison, must have been trifling compared to that devoted by a modern writer to the production of a symphony.

The time and thought required to become an efficient player on the lyre can hardly be compared to that required for the mastery of the piano or violin. The Greek musical notation was simplicity itself compared to the series of various clefs, keys and transpositions which the eye of a modern conductor has to take in at each rapid glance. However honored music may have been by the Greeks, and no matter to what extent it affected them emotionally, we cannot accept an opinion as to its educational or culturing power promulgated 2,000 years ago, when the art was no more than in an undeveloped rudimentary state. Of course we cannot accept the opinion of those early ecclesiastics who would have restricted the limit of the art of music within the narrow bounds of Gregorian plain-song.

The plain-song of the Church is inseparable from the words to which it was originally attached, and in its proper sphere it is dignified, impressive, and replete with solemn religious feeling; but it would lose its essence if we attempted to change its form, and its development would mean its destruction. It constitutes, however, a branch of musical study, and its elements linger so persistently, and influence so unexpectedly all modern music, that it is a field of research which no one should neglect. Nor can we reap much benefit from the consideration of the attitude toward music exhibited by our immediate predecessors; I mean those fine gentlemen and ladies whose visiting cards one or two generations ago were to be annually seen attached to the outside of their box doors at the opera, and who, year after year, listened to the same series of favorite operas until they could have whistled every note of them from beginning to end and probably would have done so if whistling had not been considered vulgar. As a rule, the fashionable operagoer scorned the idea of studying music; to him it had no educational power; his highest flights of criticism consisted in comparing the merits of one prima donna with those of her rival, or pitting the performance of a new tenor against that of an older hand, the whole being of no more value to the true art of music than a comparison of the good points of two racehorses or a couple of prize dogs.

No wonder that aristocrats so frequently declined to allow their children to learn playing or singing; from their point of view of the art they were quite right. To them it was a quasi-sentimental amusement, a mental lounge, a sort of emotional "sofa." I remember hearing a well-known nobleman relate in a speech at a public meeting that he had when a young man respectfully begged his father to allow him to study the violin. "What! play the fiddle?" said his father, indignantly. "Never; the next thing will be you will want to marry a ballet girl." The attitude of modern society toward music is very different to this.

The later developments of our art have taught us that the thought and the idealism which underlie fine music are of at least equal importance with the higher emotions and sentiment which it is also capable of calling into existence. Tons' weight of music now lies useless and untouched in our cupboards and on our shelves, simply because it is a conventional expression of sentiment, unbacked by any inner lining of the thought or individuality of the composer.

Modern music must train the mind in so far as its true interpretation requires the aid of the intellect; the musician

has to know what he thinks as well as what he feels. I am aware that many writers are beginning to complain that advanced modern music is made up of too much thought and too little sentiment; but this complaint we must expect. There will always be an outcry against the substitution of that which is thoughtful and necessitates study for that which makes a direct appeal to our ordinary physical sensations. But from what class does this outcry come? Always from those who admit their own ignorance of the construction and language of music, and whose confessed ignorance leaves them unaware of what this ignorance deprives them. They would like us to accept a formula of this kind: "We cannot appreciate the intellectual side of music; therefore it does not exist." We know better. But are we musicians able to give a sharp cut outline and clear description of what this remarkable, intellectual and emotional condition is which the highest class of music creates? No, at present we cannot. All that we can say is that modern music has brought under observation, perhaps into existence, a group of phenomena, mental and physical, which we know and feel to be, and which have already set in motion a widespread desire for analysis, description and classification.

To live in happy ignorance of these occult phenomena of music is to walk along the path of life unaware of one of the most strange and fascinating outbursts of mental activity which this century has seen. We have gradually been brought face to face with the fact that the succession, combination, color and contrast of sounds can provide a genius with the means of depicting his emotional state, can embody the very outpouring of his soul; and, what is more remarkable, that sympathetic listeners, in so far as they possess a share of the composer's temperament, and have had the necessary training, cannot only interpret his expressions, they do actually have the same feelings, and drift into the same emotional condition which guided his pen as he wrote. When we listen to a symphony by Beethoven, we are no longer merely trying to drive away for a time the care and worry of daily routine in a pleasant and harmless amusement, we are engaged in something far higher, far more searching, far more touching than that, we are hearing the voice of one who is dead, telling us in no uncertain language the story of some phase of his innermost life on earth. The narration may be almost unconsciously made, but this shows it to be absolutely truthful, and renders it doubly incisive. Here, indeed, is a fact, or rather a series of facts, which calls for the most careful investigation; it throws open a new and wide field of thought and study, the pursuit of which would alone constitute a training of the mind in its highest meaning.

The philosopher and metaphysician here find problems before them which were never presented to their predecessors, the musical analyst must set to work and note how far the texture and structure of our modern music itself makes it the medium of a new force, the evolutionist must begin to trace the growth of the faculty of music as running side by side with the spread of civilization, the ethnologist must assist him by mapping out on the globe those races in which a love of music is most inherent, and in which the faculty, though latent, seems merely waiting to be called into activity, the physiologist must soon be prepared to give us some rational account of the special nervous system on which music seems as it were to play. The musician himself can no longer neglect all these branches of study; he cannot remain a mere clever craftsman. He must explore all the by-paths on either side of his course. He must be familiar with the gradual development of his art, as well as the form in which it is at present exhibited to us. He must add to his literature as one who is forging one more link in an important historical chain. He must perform as one who knows why he performs. Technical skill not based upon principles we count as worthless, and, what is still more important, he must realize the fact that all this training has for its sole object the better appreciation in himself and the better interpretation for others of the beauty, the idealism and the emotional expression of the creative genius of the composer.

In short, our art of music is inviting the help and interest of all who are pushing forward in the foremost van of intellectual advancement and of study of all kinds. The responsibility thrown upon us, upon you and upon me, my brother musicians, by this new order of things, is serious and heavy. We must work hard if we want to keep pace with the present extraordinary forward movement. It has raised our art and artists to a level higher than could have been anticipated or dreamed of by our ancestors; it has forced a higher standard of general culture on the older among us; it has attracted into our profession a vast number of young men of sound education and good family, whose intellect has been trained in our public schools and great universities.

Thirty or forty years ago men of such a stamp would have been almost ashamed to call themselves professional musicians; now they deem it an honor to be allowed to step into an arena where there is ample scope for the use of scholarship, philosophy, history and science, as the inlaid crown which can make regal and commanding the acquirements of artistic skill. It is necessary, perhaps, to impress upon some of our younger and enthusiastic brethren

ren that a due appreciation of the marvels of music cannot be reached by a lazy contemplation of its emotional side only. If we want to learn how to understand a great composer we must, as far as we can, toil along the very path of labor he has trod before us. In making this attempt we shall be ashamed of our want of perseverance as well as of our lack of ability; but the student who has struggled on till he has gained merely a glimpse of the footprints of a genius has learned lessons which will influence the rest of his life.

We, as an incorporated society, are fortunate in being bound together and pledged to maintain the dignity of our art; if it is to be a part of the higher education of future humanity we must raise it and hold it up; it must not be allowed to sink to the level of low uses; we must inculcate and spread the love of that which is noblest and best, that which will, whilst training the mind, help to form the character also. No art so much as music depends for its maintenance and development, even for its very existence, on the close association and mutual sympathy of its votaries. The finest orchestra is that which most nearly has become a unit, a single organism, on which the genius of the conductor can play as on an instrument. The finest chorus or choir is that in which the individual merges his personality in subservience to the production of the best general effect.

In both cases not only is a mental training required, but a certain moral attitude is molded which is in itself an important ingredient of true education. The highest flights and most comprehensive forms of our musical art cannot even receive a respectable rendering but for this mutual sympathy of performer with performer, as well as performer with composer. May we, while each working separately on his own lines, not forget that our organization exists not only for mutual support or pleasure, but also for the purpose of giving to each of us that special and important kind of mental training which can only be got by free interchange of thought, friendly and unreserved discussion, and a genuine wish on the part of each one to lend his brother a helping hand through the many intricacies and difficulties which beset the ever up-hill path of study and research. [Applause.]—By Sir John Stainer.

Difficulties in Piano Playing.

[From the Paris *Figaro*.]

SOME time ago the question was propounded through the *Figaro* as to the relative difficulty of piano pieces and the names of those most difficult. With customary sagacity the *Figaro* went straight to the fountain head for information, and the replies of the most celebrated French pianists must be of interest to musicians everywhere.

Marmontel, the oldest of the Conservatoire professors, almost all of whose eighty hale years have been consecrated to the piano, and among whose pupils are Guiraud, Delibes, Lavignac, Pienne, Planté, Cohen, &c., says that during the long years of his professorship he remembers particularly the Beethoven sonata, op. 8, as having given him the most trouble, both as to execution and interpretation, for himself and for his classes. The Thalberg sonata, by which Cohen and Planté both won their first prize; Weber's sonata, the B minor sonata of Chopin, his first and third ballads and the twelfth rhapsody of Liszt were all beset with great difficulties, and of the moderns the allegro appassionata of Saint-Saëns, of which the rhythm is extremely difficult to grasp.

"Everything is difficult to interpret," says M. Louis Diemer, "especially the ancient music. Bach, Gluck, Händel, Mozart require long years of special study. The piece, however, which has given me most trouble as to mechanism is Islamey, by the Russian composer Balackireff."

So thinks also M. Francis Planté, who says that, without any hesitation, for him the most difficult piano piece written is the Oriental fantasy Islamey, by Balackireff.

For difficulties of technicality M. Georges Pfeiffer cites the studies and rhapsodies of Liszt, the Tausig transcriptions and Aka's variations. As to style and interpretation—always a more difficult and serious side for the pianist—he indicates the andante of the C sharp minor sonata by Beethoven, a Bach fugue, the Schumann Carnival and the last sonatas of Beethoven.

The opinion of M. Raoul Pugno as composer, teacher and virtuoso is of special value. "Everything of value is difficult to play well" is his first characteristic aphorism.

There are difficulties of technic and difficulties of interpretation; sometimes one, sometimes the other, sometimes both. With a well-formed hand, and many hours of many years spent in judicious work, all of the former may be overcome. As to the second—beauty of tone, charm, sincerity, true expression, life—useless to search for the means to acquire them—one must possess them instinctively.

Among the most difficult pieces for the piano are Bach's Chromatic Fantasy, Beethoven's sonata in B flat op. 106, the finale of the Chopin sonata in B flat minor, Schumann's sonata in F sharp minor, and the Brahms' variations on a Paganini theme.

M. Delaborde, also teacher and pianist, says: "The

piece the most difficult for me is always the piece that I am playing and at the time when I am playing it."

M. André Gresse says: "The piece most difficult to play is that which one is called on to play before the living composer. The dead do not complain, hence their works are preferable to the pianist."

Mme. Roger-Miclos says: "What is difficult for one is not for another, depending on the formation of the hand, its suppleness and natural force. Among the most difficult piano pieces may be classed: Sonatas 57 and 106 of Beethoven, sonata in F sharp minor and symphonic studies by Schumann, the first sonata and fourth ballad of Chopin, the studies and twelfth rhapsody by Liszt.

"All music is difficult as to interpretation. The best trained mechanism is often inadequate to express the strange effects, colors, sounds and forms that come to the thought on study of good compositions. For this reason I consider Wagner impossible to translate on the piano. No matter for the grade of virtuosity, the instrument cannot render the effects necessary to the writing."

VALUE OF SNOBBISM TO MUSIC.

A clever writer to the *Figaro*, Georges Rodenbach, in a funny and sarcastic article that seems singularly free from either fun or sarcasm, applies the art of snobbism to the Wagnerian success.

Not only in music, he says, but in all art, in history, government and religion, is the snob a veritable means of progress. In a certain sense snobbism accomplishes all the grand efforts of humanity. It is the enthusiasm of fools. It is dust blown from the mine of truth over the earth. It is the first response to the token of the shepherd, the entire herd follow later. Now a Peter the Hermit, again a Napoleon, rise up in the grand solitude of originality (obeying a divine call). How act with a disagreeing world? Snobbism surrounds the unwise genius and forms the link. Action takes place and result is the consequence.

The why and wherefore of this logic of event is inexplicable. "Were it explainable it would not be divine!"

The misfortune is that as the wind blows both contagion and perfume, so snobbism is often the means of untold folly—the cause of many false beliefs that time alone must reduce. It exaggerates, deforms, confounds, does not know how to assimilate, leads to ridicule, but is just as apt to lead to the realization of a glorious ideal, to conduct fancy to immortality. In fact, glory consists in establishing about one "a durable snobbism."

And that is what Wagner has done.

In '61 the Wagner drama was declared to be "the music of the madhouse." In '95 it receives applause without end, and in the meantime has become the music of both artist, peasant and even of the nondescript player of The Maiden's Prayer.

Why this tremendous transformation? A public is always pretty much the same thing. Its æsthetic education has not changed. The means for being artistic are about the same. In every city there are always a few leading spirits of truth in art, and that is all. And the most astonishing part of a craze such as the Wagnerian is that it is not merely a question of comprehension, but of actual enthusiasm.

But the music of Wagner to-day, no more than thirty years ago, cannot please, cannot "communicate" with the masses and the profane. All grand art is hermetic. This more than any other with its smothering orchestration, like a forest where one loses oneself, hunts and finds oneself in the midst of fogs, cataracts, illuminations and inextricable foliage, in which themes conduct where paths are lost, cross or converge into one grand dramatic square.

It is but natural that a public should be at sea. For the enjoyment of such works there must be a musical intention, an artistic sense. There are but the chosen few who "know."

To supplement the lack, Snobbism, a subtle composition of "lacks," must intervene. Snobbism is the empty part in the souls of fools, the part to be molded like wax, impressionable and candid, childlike and vain. It is the part of the soul which remains a child. The child has, above all, the spirit of imitation. It is the genius of the Snob. The genius of Wagner has profited by it.

Liszt, Von Bülow, Baudelaire stood close to the throne and worshipped. Snobbism took up the cue, praised in its turn, exalted without understanding or without loving, because the essence of Snobbism is adoption without love. It is the body of the conquered dragged in spite of itself in the procession of Genius, throwing about palms and eulogies without remembering that it is lying to itself, playing a rôle and carrying chains.

The writer is unquestionably led into error, however, in making the statement: "The public is always the same, its æsthetic education is not changed, the means of being artist-souls is about equal," &c.

Thanks to the prescience and courage of our Theodore Thomases, Padeloups, Damrosches (père), Seidls, Damrosches (fils), Lamoureux, Colonne, brave organists in their recitals, and teachers in their class rooms, and lecturers who have made the new work familiar, and bruised and cut their own hands to press down the "inextricable underbrush," the public is not anywhere what it was thirty years ago. The means of becoming artist-souls are even

more plenty than the means of becoming artist-bodies. Æsthetic education is wholly different, and in every city everywhere there are ten apostles of art truth to one of fifty years ago, especially in the New World, which was created expressly to find and disseminate new truth.

For, back of teachers and talkers, players and singers and leaders, and snobs and herds and composers themselves, stands the Great Silent Force, guiding and pushing them all on by means of their instinct, towards Infinity—the road whereof is Progress. FANNIE EDGAR THOMAS.

Expression: The Musical Dot.

FIND, even among good musicians, that the value of the dot is not placed high enough in its great importance, unless it be by the violoncellist or violin virtuoso, who is sure not to let slip a dot on his quarter or eighth note without giving that overtime an extra tremelo.

Why is this dot so carelessly treated by singers? When we speak, in writing music, of the head and foot of a note, it seems quite to suggest a person; and so it is. Every note has a personality of its own; it is stouter or thinner, according to the time allotted to it, piano or forte playing. The dot also has a strong personality; it represents half the time of the preceding note, and we must keep in mind that the public must not be cheated out of this existence by swallowing it.

On the contrary, as it represents a tied note without pronouncing on it, like a tied note it must receive a slight accentuation of the same vowel pronounced in the syllable of the preceding note. This is at least a duty to the composer and to your own voice, as usually on a dot occurs a change of harmony which will drown your voice if you neglect to accentuate the dot. By so doing your phrasing receives that enthusiasm so necessary to give life to your singing—warmth and passion.

On the other hand, carelessly neglecting the dots, your singing will be cold and monotonous.

Expression in singing is the password for a first-rate artist, and the dot will help in a great degree to it. Having mastered the technicalities of the art of singing, expression must be conceived by reading, first, the poetry set to the composition. Then see what harmonies the composer has laid under it. Then your intuition will grasp his feeling, which, combined with your own emotions, will pregnate your voice with the colors—a reflex of your soul which never fails to touch the same fibre in the listener, who will estimate you then as a genial, sympathetic singer.

A nervous musical temperament will soon find how a song should be treated, giving the varied moods, not only in color but also in rhythm and time. If there should be a crescendo and accelerando adaptable there can always follow a ritardando and piano to keep the balance of the musical phrase—like the ocean wave, rushing to the shore and listlessly receding. I must warn singers against frequent holds on high notes. Such mannerism becomes annoying and is inartistic.

Amateurs are those who most err in this respect, as they wish always to show off their voices. An artist will save these effects for the right climax. This is why amateurs are seldom good ballad singers—they are bound to show off, forgetting the sentiment they should express.

Creative power should be fostered by instrumental and vocal teachers, in exercises, by telling at the first reading adaptable little stories as to how the music may suggest, to awaken imagination, consequently creative power.

The saying that people who have experienced grief and suffering are alone capable of expression in music may be true. I lost my husband, whom I had loved from childhood, before I became a prima donna, but I remember, when only a happy child in my mother's care, when a few minutes alone in a room, I began to sing, with such passion, strains that an uncertain, mysterious feeling had put into my throat, so affecting me that the tears ran down my cheeks, ending in real sobbing. Without words, they were strains of love, piety, passion, tenderness and misery.

My mother entered, saying, "That sounded well; sing it again." But I could not raise my voice—the flight of my soul was over—and bashful, even before my mother, I shrank into myself. Such "drying up" I often experience with pupils, whose expression before an audience was not half what it had been when they were alone with me and accompanied by myself on the piano.

Some young singers have the erroneous idea that to express sentiment in singing would result in personal conclusions. First of all, be sure nobody is interested in a "stick," so to speak, and you must give a hundred that the public may grasp and appreciate 20 per cent. of what you give.

If you have captured the public's attention, that is, if by your magnetism you have awakened the public's fascination, then it will understand your finest touches, and the magnetic influence keeps on working in the remembrance, thrilling with enthusiasm after weeks, months and years. Give them all the sentiment and passion you feel, combined with the art of singing, and be sure this freedom of truth stamps the artist and enslaves the public.

Be thankful if your soul takes flight in heavenly inspi-

ration—let your heart pulsate as if all you sing were real life, and your voice will find the expression in religious music, in a simple ballad, in comique, or grand dramatic opera.

The uneducated singer only can fall into vulgar exaggerations, the educated artist can give all his feelings, and he may be certain that he has given the public still too little. Hence the craving for soulful singing—for expression.

LUISA CAFFIANI,

JUNE 4, 1895.

Color Music.

CAN sounds be translated into color, and can the musical tones that now exist solely for the ear be transformed until they appeal definitely to the eye as well? That is the modern and also an old question, which is being answered in the affirmative by the devotees of what is known as "color music."

The art has suddenly become a serious one, and a wealthy artist named Rivington, who lives in London, has recently invented and put into operation at a cost of nearly \$10,000 a "color organ," by means of which, as certain notes are struck, the melody is reproduced in a bewildering succession of color tones and combinations on a screen, at the same instant they are heard by the ear.

At a preliminary "recital" in St. James' Hall the other day the exquisite delicacy of the mechanism of this new instrument was tested and its responsiveness was found to be wholly adequate. Chopin's preludes were played and the screen showed a bewildering succession of rhythmical waves of color, passing so rapidly that it was hard for the eye to take them all in, ranging from beginning to end of the spectrum, and flashing not only the intermediate tones, half tones and quarter tones of color, but also innumerable lovely combinations which hitherto had never suggested themselves to the imagination, but were the inevitable results of a harmony that worked the same for the eye as for the ear.

Hardly possible, and more within the domain of fairy-land than the regions of actual science, seems this art of "color music," but it is certain that this much was actually accomplished; that unending combinations of color were produced by the mechanical principles that govern the diatonic scale and musical octaves.

What the exact details of his instrument may be, and just how each color is produced, Mr. Rivington will not divulge. All that is known is that the new "color organ" is played upon a keyboard which is almost the exact counterpart of that used for a piano, and that whenever a note is struck its color appears upon the screen. Chords show combinations of tints that are only comparable to harmonic combinations of musical notes, middle C corresponding, for example, to the low red of the spectrum. The other C's of the keyboard when struck show yet other reds, toning perfectly.

Without carrying the description further, it may thus readily be seen how the colors grade, shade and tone, and how the sharpening of a piano note or its flattening makes the suggestion of a change in color hardly to be expressed with a painter's brush yet quite perceptible to the visual senses.

This instrument has an especial fascination for the reason that it is the first in the world to show a definite connection between sound and color. It was the belief of one of the ancient schools of philosophy at least that these two perceptions came closely together, and that the borderland between them was narrow and readily to be bridged. There has existed at all events among some few people a mysterious faculty of "color hearing." This was first brought to notice comparatively recently in the experiences of Dr. Nussbaumer.

For Nussbaumer each sound had its peculiar color—this word corresponding to red, this note to blue, this to yellow and this to green. While a child he was striking in his play a fork against a glass. As he heard the sound an impression of a color flashed quickly into his mind, varying in tint by the energy with which he struck the glass, and after stopping his ears tightly he could divine merely by his eyes just how loudly the glass had sounded.

Other men may be instanced to whose organs of sight the waves of sound were in some way perceptible. There was a youth of Zurich recently to whom musical notes presented themselves in shades and tints, high pitched sounds showing clear and brilliantly to the sight and low ones dully and sombrely. M. Pedrono, an ophthalmologist, of Nantes, had a friend, whose name has not been recorded, but whose peculiarity along these lines was very marked. Several young fellows were talking in his presence one day, and a joking expression, "That's as fine as a yellow dog," being popular in their set, they applied it to a man who was heard shouting across the street. The gentleman, who heard in color, immediately lifted himself up in response.

"No," he said, "his voice is not yellow; it is pure red."

When pressed for an explanation, he answered quite simply that he could see the color of voices. Medical men examined him, and found that his hearing, his sight and his general health were all perfect. In explaining the

phenomenon they agreed that it was that his chromatic sensitiveness was so sharp that the luminous impression was made before the sonorous one, for they found that before he could judge of the quality and intensity of a sound he had seen it and knew its color.

Most interesting of all, there was no sensation of the eye at times. When his eyes were shut and bandaged sounds conveyed direct color impressions to his mind. When his eyes were opened and looking directly at the sonorous body the sound appeared in its color, according to his statement, as near as possible to the body itself. Should a piano be played, the color was over the keys. In the case of a guitar it hung on the vibrating strings, and as regards singing points of color came and went in rapid succession directly over the vocalists' heads.

In the light of history Rivington's invention has not that newness and novelty it would seem to have. So far back as 1734 Father Castel, a French Jesuit, constructed a model of a "color harpsichord." That this ingenious priest died before his device was quite perfected does not destroy the originality of his idea nor the priority of his claim. No details of the construction of his instrument have come down to the present day, but so far as can be learned it very much resembles Rivington's "color organ."

In brief his theories were these: (1) That the light of the sun contains seven different colors; (2) that these colors are formed by the rays experiencing different refractions, and the red is that which is the least broken or refracted, the next orange, then yellow, green, blue, indigo and violet; (3) that these different colored rays are afterward unalterable; (4) that the spaces occupied by the several colored rays correspond to the length of the chords that sound the seven notes of the diatonic scale of music.

Summed up, the principles of Father Castel's harpsichord were: that there were seven primary colors, and that there are seven intervals in a musical octave in the spectrum, the space occupied corresponding to the divisions of the monochord.—*The World.*

Wagner's Debt to the Greek Drama.

(Continued.)

THE history of Greek tragedy is practically covered by three great names—Æschylus, Sophocles and Euripides. These writers represent the zenith of the Athenian drama. Indeed, the true grandeur of ancient art as a whole is summed up in the period of their literary activity. Of the development of the drama before them we have but meagre information. After them came the decline, and then the drama as a great art passed off the stage, to be known no more until its attempted revival by modern poets.

There have been two bona fide attempts to resuscitate it, or more accurately, perhaps, to imitate it—first in the origin of the Italian opera in the fifteenth century. Now of all modern dramatic institutions the Italian opera has the least resemblance to the Greek drama. Nevertheless, this same Italian opera began in a desire to revive the drama as known to the Greeks. The original purpose of this attempt was a total failure; but its development resulted in the modern opera.

The second attempt was made in the classical French drama, represented by Corneille, Molière and Racine. Although this was cast in the form of the Greek drama, yet lacking the spirit of the original, as well as being poorly adapted to the modern spirit, it fell. From out of the ruins arose the modern drama, with Shakespeare at its head.

In addition to these there is the quasi revival of Richard Wagner, which is in reality no revival at all. Although Wagner, in words that are in no sense ambiguous, acknowledges his debt to the Greek drama, yet he never intended that his art work should be in any respect a resurrection of the ancient choral tragedy. There were certain elements in the antique theatre that seemed to him worthy of imitation—elements that were the cause of the greatness of Greek art—and that he believed could be incorporated in the modern drama to the lasting benefit of art. Wagner's debt to the Greek drama is one of suggestion and inspiration, rather than an attempt at its direct imitation as a whole, for there is no external resemblance between the two institutions.

The first characteristic of ancient choral tragedy that appealed strongly to Wagner was its intense nationality. Never before nor since has there been an art institution so truly national. It reached its zenith during the glorious age of Attic history, the age of Pericles. It was a period of great artistic and intellectual activity. Under the encouraging patronage of Pericles temples and public buildings were rising on all sides, to be decorated with the marbles of Phidias, and in the theatres the most elaborate spectacles of religious and artistic patriotism were being put before the people at the national festivals. This extraordinary uprising of a national interest in art did not come without a stimulus. The Persians had swooped down upon them in untold multitudes with the confident arrogance of presupposed victory. The inhabitants of the small and insignificant peninsula met them in battle, and

soon it was as if the great hosts of Persia had never existed. The Greek arose from the struggle with pride in his own greatness and in the might of the Olympian gods. Patriotic pride and exultation were at their utmost height. Religious reverence for their gods, their deified heroes, and their native land displayed itself in an enthusiastic and luxuriant development of their own genius. They threw themselves with unparalleled vigor into every sort of intellectual and artistic activity. Every good gift of the gods was fostered and cultivated with unlimited zeal. During this period came the consummation of the Greek drama, which embodied the very essence of Greek patriotism. Greece and her glorified—such was its grand underlying theme. The general meaning of the whole institution can be summed up in two words—religious patriotism. Each and every drama of three great dramatists is founded on a subject of national interest, some event connected with the lives of their gods and deified heroes. It was their own history dramatized, a legendary history to be sure, but real and vivid to their eyes. They had abundant faith in their gods and in the reality of the scenes presented before them. The theatre was more than an entertainment; it was a solemn religious ceremony. The performances only occurred once a year, and then the people collected at Athens from all parts of the state to witness the grand national spectacle. The chief men of state often took part as actors, and considered it a great honor to do so. The theatre was capable of holding the entire population of the city, so that the actors were obliged to use metal mouth-pieces in order to make themselves heard. Truly it must have been an inspiring audience that greeted the eyes of the performers upon the stage.

When Wagner turned from the contemplation of this great spectacle, so closely connected with the life of the Greek people, so intimately bound up with the public concerns and national welfare, so grandly reflecting all that was noble and inspiring in their intellectual and art life, and with a public and state so actively alive to its great merits—when he turned his eyes to the theatre of modern times how great was the contrast! Far from finding a national institution, he saw that the contemporary theatre was only a private commercial speculation, an industrial enterprise devoted solely to the enriching of its managers, and for the accomplishment of this purpose stooping and humbly catering to the lowest tastes. In place of the lofty and dignified spectacle of the Greeks there was only cheap and vulgar amusement. He says of the modern theatre that it, "when compared to the ideal I had conceived, had only the repulsive resemblance to it that an ape has to a man."

Wagner now set for himself the task of restoring to the theatre the lofty moral purpose of the Greek drama, and of establishing in modern times the same relation between the theatre and the public concerns that existed in ancient Athens. He had visions of a great German national drama, a drama that should be accepted as such and supported by the German nation, and that should stand for all time as an emblem of German greatness. This idea was not altogether original with Wagner, for Goethe before him had said that for a long time he had had a desire to found a national German drama, but hesitated to begin so vast an undertaking. Wagner, on the other hand, never hesitated about beginning anything that his brain might conceive. He saw very clearly, however, that the condition of social and political affairs had undergone a radical change since the days of the old Athenian state; that modern society was not prepared for such an enterprise. But this did not deter him from pushing his designs. If society was wrong, then society must be reconstructed. His grand scheme must be the dominating feature of modern civilization. In order to accomplish this the whole existing state must be overturned and re-established on a new foundation. The social revolution of 1848 seemed to him to be the opportune moment. Revolution in art must be preceded by revolution in society. He plunged into this revolution with the utmost zeal, as being the sole means of reforming everything. To Wagner the only result of this struggle was a long term of political exile. At the termination of this unhappy period the idea of the Bayreuth theatre was set on foot, and Wagner revived his long dormant hope of a national theatre. He applied to the state for aid in the enterprise, but the state did not respond to his demands, and the Bayreuth theatre eventually became the work of a private association of individuals, although established on a lofty plane of excellence.

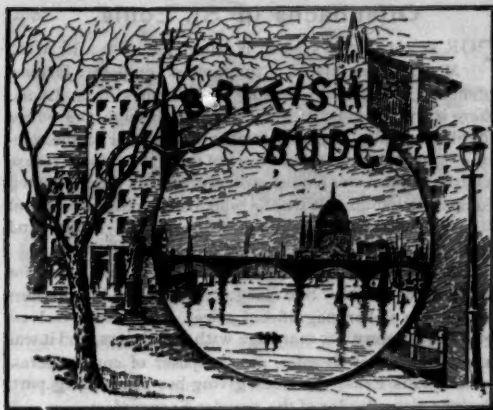
(To be continued.)

Bach's Bones.—John Sebastian Bach's bones have been discovered at Leipsic. He was buried in the Thomas Kirchhof 145 years ago, but within this century a street was built through the graveyard and many of the graves, including his, obliterated.

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BRITISH OFFICE OF THE MUSICAL COURIER,
15 ARGYLL STREET, LONDON, W., June 29, 1886

THE second of the Nikisch concerts was given in the Queen's Hall on Saturday, June 22, at 8 o'clock, and again before an appreciative audience. The fine weather and the large number of first-class orchestral concerts that we have already had this season are mainly responsible for the house not being filled to overflowing. This fault certainly does not lie with the conductor or with the orchestra, which was one of the largest and finest we have ever heard in our concert halls. Although probably the youngest of the great conductors who have visited us, Herr Nikisch belongs to the same rank with Richter, Mottl and Levi, differing of course on many points from them all. He does not gesticulate as Mottl does. He does not stop beating for several measures, as Levi often does, although he occasionally holds his baton almost motionless in Richter fashion. He pays the same attention to detail that Levi does, often indicating the delicate accents and retardanda of some particular instrument by a slight wave of the baton. Herr Burmeister played Mendelssohn's violin concerto in his well-known manner on this occasion.

Other concerts calling for mention were Sarasate, assisted by Mme. Bertha Marks, on Saturday afternoon, when the virtuoso was as popular as ever; Mr. Aptommas' harp recital, Mr. A. K. Virgil and Miss Julie Geyer, a most successful lecture and concert in Queen's Hall on Thursday afternoon.

Miss Fanny Davies made her concert at St. James's Hall on June 24 especially interesting by introducing into England the two new sonatas of Brahms for piano and clarinet. In an excellent rendering of these she was associated with Herr Hühlfeld.

Mlle. Jonatha's Chopin Memorial Concert had several interesting features, the principal one being Miss Ella Russell's singing of two songs in Polish, one being in manuscript and bearing the autograph of the composer. Among others who took part were Mrs. Craigie (John Olliver Hobbes), Miss Clara Butt, Mlle. Brenna and Jakoff Hambourg.

Mendelssohn's Hymn of Praise and other selections were given at Crystal Palace on Saturday with a band and chorus of over 3,000, under the direction of Mr. August Manns. The soloists were Madam Albani, Mme. Clara Samuel and Mr. Edward Lloyd.

The promenade concerts at Queen's Hall will begin on August 10 instead of the 24th.

It is reported that Señor Albeniz and his collaborator, Mr. "Mountjoy," have just finished a new opera, which will be produced at Barcelona next October. Mme. Darclee will sing the leading part. The libretto is founded on Juan Valera's novel, Pepita Jimenez.

Mr. Augustin Daly's company of comedians, headed by

the fair Ada Rehan, arrived in London on Saturday and opened their season on Tuesday night.

The Glee, Banjo and Mandolin clubs of the Cornell University, U. S. A., arrived in London on Wednesday, under the direction of Mr. J. H. Alpuente, of New York, for a tour of England. They will open with a concert at St. James' Hall on Friday evening, July 5, under the patronage of the American Ambassador. We believe, however, they will be heard on the previous evening at the banquet of the newly formed American Society in London.

Mme. Burmeister Petersen, who has been in London the past few days, played at Buckingham Palace before H.R.H. Princess Christian this week. She was much pleased with Mme. Burmeister Petersen, and offered her patronage for a series of recitals which this gifted pianist will give in London next November, when she will also have the patronage of the German Ambassador, Count Hatzfeld.

The autumn season of Richter Concerts will commence at Brighton on October 19. Two days afterward the orchestra will come to London and give a performance preparatory to visits to Nottingham, Edinburgh, Glasgow, Manchester and Liverpool. Appearing again in the metropolis on October 28, they will then proceed to Oxford, Birmingham, Sheffield and Bradford. The concerts will end in London on the afternoon of November 4.

Petruccio, the opera by Alick Maclean, which won the prize offered by Madame Moody and Mr. Charles Manners, will be given at Drury Lane this afternoon.

Opera goers will learn with regret that MM. Jean and Edouard de Reszké have decided to abandon their projected visit to London this season. After their return from America last month they went to Carlsbad for a time, and are now at their country house, near Warsaw.

Yesterday Miss Evangiline Howell, Miss Lilly Moody and Mr. Mark Hambourg sailed for an Australian tour. They expect to return in November.

Mr. Dennis O'Sullivan, of San Francisco, has just been engaged by the Carl Rosa Opera Company, and makes his first appearance in The Flying Dutchman, in August, at Blackpool.

Mrs. Frank V. Atwater (Miss Regina de Sales) had a more than usually crowded afternoon on Thursday of last week, and a concert of excellent music was enjoyed by the guests. Mr. Edwin Wareham sang, as did also Mr. Bovet and Mr. Joseph O'Mara. Mrs. Pollard gave a delightful Irish recitation, and Mr. Charles Schilsky played a violin solo admirably. Other songs were contributed by Miss Marian Taylor, Miss Alexandra and the little Valli-Valli children. To name all those who congregated in Mrs. Atwater's pretty house seems almost impossible. Mr. Clayton Johns, Mrs. Rogers, Miss Della Rogers, Mrs. Hovey, Miss Rosa Green, Mrs. Sutor, Signor Pizzi, Madame Liebhart, Mrs. Johnston, Mrs. Waddington Cooke, are just a few names at random of the many well-known people who were present.

I learn from the always up to date music critic of the Daily News that Dr. Joachim, Herr Johannes Brahms and Mr. D'Albert have promised to take part in a musical festival to be held at Meiningen from September 27 to 29. On the first day the Joachim Quartet will give a chamber concert, and in the evening Bach's St. Matthew's Passion will be performed in the Cathedral. Joachim and D'Albert will give a performance with orchestra in the theatre on the 28th, there will be a morning chamber concert on the 29th, and in the evening Beethoven's mass in D, the Triumphal of Brahms and one of Bach's cantatas will be performed. Also that Signor Luigi Mancinelli, the Covent Garden conductor, has just had produced in the Teatro Nazionale, Rome, a work entitled Tizianello. The piece is from the pen of Erik Lumbruso, but Signor Mancinelli is responsible for the music. The performance under Signor Vitale is said to have been an extremely successful one, and the orchestral prelude and berceuse sung by Mlle. Pasini were encored.

SPECIAL.

Rumor has it that one of the ten Berlin Philharmonic concerts will be under the direction of a composer whose

works will principally make up the program, and that that composer will be Johannes Brahms.

FOR PIANISTS AND STUDENTS.

I wish to call the attention of our readers in America to the success of Mr. Macdonald Smith in his system of gymnastics as played by pianists to avoid the necessity for so many hours of daily practice to acquire technique. I have been somewhat reticent in saying anything definite about this system until the time should come when I had abundant proof before me that those who were taking lessons from him personally or by post were reaping a benefit. To this they have testified in no uncertain terms. Mr. Macdonald Smith has a chart which he makes out for each of his pupils that he teaches by mail, which they fill out so that the teacher can see from time to time what progress they are making and what exercises they should do more or differently. His pupil farthest from England resides in Melbourne, and since last September he has received several hundred lessons, and I saw a letter from him expressing great satisfaction in the improvement he has made under the system. But we do not need to go so far afield as that to bring plenty of proof of the benefits which accrue from Mr. Macdonald Smith's tuition. He has a large class now in London, and arrangements have been made whereby he will have a class at the Royal Academy of Music, commencing with the autumn term. Anybody in America who wishes to take lessons from him can correspond with him. It is my honest belief that his system is a perfectly practicable one, and I have come to this conclusion after full consideration. I shall from time to time refer again to the matter, and give extracts from letters received from his pupils.

ROSENTHAL.

Herr Rosenthal, the famous Austrian pianist, gave his first London recital in St. James' Hall on Monday, June 24, to an enthusiastic audience which crowded the concert room to its utmost capacity. The Beethoven sonata, with which the program began, received a broad and unaffected rendering. The Schumann and Schubert numbers were beautifully played. The Paganini-Brahms variations were admirably executed and with the greatest ease, notwithstanding the enormous technical difficulties of this composition. The Springbrunnen transcription of Davidoff's cello piece was a marvelous display of repeated note playing. The concert ended with Liszt's sensational Don Juan fantasia, which was given with overwhelming power and brilliancy. By way of encore he played a very clever transcription of some Strauss waltzes in an astonishing manner. His performance of his own arrangement of Chopin's D flat waltz was a most brilliant display of technique.

It may be said without fear of contradiction that Rosenthal has captivated and captured musical London. The artistic element is simply overwhelmed with his glorious control of the piano; his infallible technique, his intellectual interpretations, his versatile repertoire and his complete mastery of his art as well as his virile and masculine—nay, leonine—spirit. The triumph of Rosenthal is complete. What an artist for America!

M. PADEREWSKI.

M. Paderewski's only recital in London this season attracted, as might have been expected, an overflowing audience to St. James' Hall on Tuesday afternoon. He seemed hardly at his best at the beginning of the opening number, Beethoven's sonata in A flat, but before it was finished he was himself again, and made all that was possible out of this, taken as a whole, rather uninteresting sonata. His masterly interpretation was shown more especially in the fugue, in which he brought out the subjects very clearly. This was followed by Schumann's fantasia, dedicated to Liszt; the second movement was vigorous, and the third sympathetic and refined; he always gives distinction to this number.

By way of contrast Mendelssohn's Lieder ohne Worte aroused the audience to the highest state of enthusiasm, especially in No. 34, op. 67, which he had to repeat. We must admit that he was defective in the difficult Paganini-

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Brahms variations, but his poetic nature and deep feeling were best shown in the Chopin group. Especially fine were the Nocturne in G and the Posthumous Etude in A flat. Seldom do we have a treat to equal this.

By the time his own Cracovienne was reached on the program his audience was in full sympathy with him. M. Paderewski's unusual strength of character, which gives distinction to his works as well as his interpretation, and his magnetic influence inspired his hearers to full appreciation of this beautiful and characteristic number. The applause would not abate until he gave for an encore his melody in B flat from Chants du Voyageur. The brilliant Etude de Concert (Liszt) was greatly enhanced by the changes which the player introduced, and the Twelfth Rhapsodie, so hackneyed by pianists, came as a rich poem at the end of the program.

The audience, however, would not allow M. Paderewski to stop at the printed numbers, but continued to call him back until he yielded with a delightful rendering of Rubinstein's E flat valse. Still the applause and calls continued until he complied with Liszt's Rhapsodie No. 13, and his generosity was still further tested until he came forward with the Chopin prelude in A flat. Thus, besides playing a thoroughly interesting program, he gave his admirers three extra numbers, and acknowledged in his own pleasing way many recalls. The same tonal coloring, light and shade, sympathy and emotional depth that have always characterized his work and appealed to the higher musical intelligence were even more apparent on this occasion.

CLARENCE EDDY.

The last Sunday concert in Queen's Hall introduced to the London public our gifted organist Mr. Clarence Eddy. A large audience gathered to hear him, and we take pleasure in recording the fact that his playing met with immediate and enthusiastic approval. The most interesting feature of the program was a new organ sonata by Guilman, written specially for and dedicated to Mr. Eddy. Speaking of it in a letter to Mr. Eddy he says: "It is written absolutely in accordance with your ideas, and if it is good it is because you have inspired me."

It is a masterpiece in musical composition, and while the work is sufficiently varied, it is uniform and well adapted to the organ. It contains modern writing and is certainly a chef d'œuvre. The first movement, allegro appassionata, is bold and manly, the first theme being particularly original. The short fugal treatment which it receives, and which leads to the entry of the second theme, is the work of a thorough master of the art of counterpoint. The adagio is long, but most interesting. It is full of the most delightful melodies, while the striking modulations here and there are of beautiful effect. The contrapuntal skill of this clever writer is again shown in the way the first and second themes are worked together. The scherzo is a very original movement, and the most modern in character of the sonata. The strange effect of the alternating major and minor chords in what may be called the second trio of the scherzo is to be remembered. The movement terminates in a very brilliant manner. The fourth is a recitative, in which the principal themes of the preceding movements are summed up. It leads at once into the finale, which consists of a choral and fugue. There is again to be found some very clever writing in the way in which the fugue enters while the choral is still sounding. The principal theme is developed for some time alone, but soon a second theme enters, and presently a third. These three subjects are worked simultaneously for some time up to an overwhelming climax. The stretto is wonderfully written and displays the consummate contrapuntal art of M. Guilman. The influence of Handel, which is discernible in the earlier works of this composer, is not so much in evidence in this sonata, which is ten years later than his last work in this form.

Mr. Eddy's other selections were Bach's Fantasia and Fugue in G minor, the romance, Evening Star, and Pilgrim's Chorus, from Wagner; Schumann's Canon in B

minor, A Royal Procession, by the late Walter Spinney, and Louis Thiele's Concert Piece in E flat minor. Mr. Eddy's very successful introduction should lead to large numbers of musicians going to hear him at his forthcoming recitals, that take place to-morrow and on the two following Sundays. Miss Regina de Sales sang artistically the ever beautiful With Verdure Clad (Creation) and So Shall the Lute and Harp Awake (Judas Maccabeus), and Mr. A. Fransella gave finished renderings of Macfarren's Recitative and Air for the flute, and joined Mr. Henry J. Wood, the skillful accompanist, in Joachim Andersen's Ballade et Danse de Sylphes. To-morrow Mrs. Katherine Fisk, the American contralto, and Miss Edith Robinson, a violinist from Manchester, who has recently returned from a successful German tour, will take part.

SMETANA'S BARBERED BRIDE.

The giving of this comedy opera at Drury Lane Theatre, on Wednesday, June 26, was a very interesting work from a musical standpoint, but as to performance not all that could be wished. The overture was given in admirable style, the ensemble and gradations of tone leaving nothing to be desired. The score was evidently well known to all the company, even down to the most obscure chorus singer, for everything went smoothly and with much abandon on the part of the singers. The ensemble of the chorus was very good. It was only the solo voices that were a little rough. There was also a lack of shading in the choruses, everything being sung forte or fortissimo. The dance music was very pretty without being common. In fact the dance music was perhaps the most satisfactory part of this very fresh and spontaneous opera. As befits a comic story the harmonies of the accompaniment are not elaborate, but there are here and there some clever little contrapuntal touches that show the masterhand.

The orchestral coloring is mostly string tone—the wood, wind and brass being used for special effects. Seldom are the wind instruments sounding alone unaccompanied by the strings. The most admirable discretion is shown in the use of the trumpets and trombones.

As far as the harmonic framework and the orchestration of this opera are concerned it might have been written in the Mozart epoch. The Bohemian element enters largely into the contour of the melodies and the rhythms of the dances.

The house was by no means as full as it ought to be for such an attractive work as this bright opera of the father of Bohemian music.

FRANK V. ATWATER.

The Wolf and the Seven Kids.—Humperdinck's new opera, The Wolf and the Seven Kids, is about finished. The libretto is arranged by the composer's sister Frau Wette.

Sonzogno's Third Prize Opera.—We learn from Milan that on the occasion of the Italian opera season which will occur at Berlin the operas Festa a Marina and Claudia will be sung. They are by Gellio Benvenuto Coronaro, the third composer who received the Sonzogno prize. He comes from a well-known family of musicians.

Privations of a Prima Donna.—Pity the privations of the prima donna! Here is a story of Mme. Patti, which may be appropriately enough recalled to-day. Once when she returned from her daily drive, she was exceedingly thirsty, and asked M. Nicolini to have procured for her a glass of water. Nicolini was horrified. "What!" he shrieked, "Ma mignonne, you know that you are going to sing to-morrow night, and the water will chill your blood. Oh, no, I forbid water!" "Then give me a taste of wine," pleaded the thirsty Patti. "Wine!" roared Nicolini, "Ma mignonne, you are going to sing to-morrow night, and you know that wine will heat your blood. No, I cannot permit wine." "Please cannot I have something wet?" pleaded Patti with parched lips. Nicolini pondered long and deeply, and at length with his own hands carefully prepared for the great singer a soothing draught of magnesia.—*Westminster Gazette.*

Offenbachs in St. Louis.

FOR several years Mrs. Nathan Redlich and Mrs. M. H. Spiers, nieces of the famous composer, Jacques Offenbach, have been making their homes in St. Louis. There is a great musical vein running through the entire Offenbach family. Julius Offenbach, a brother of the composer and leader of the orchestra of the Grand Opera House in Paris, France, was a most intimate friend of the celebrated violinist Paganini. It was he who discovered the secret of Paganini's wonderful trio playing on the flat bridge, and with but three strings.

Miss Isabella Offenbach, the sister, was also noted for her musical talent. She sang. All the old Southerners can tell you of her magnificent voice. She lived in Galveston, Tex., before her marriage with Mr. Spiers, and it was in her honor that Keppler, the composer of comic operas produced his Feast of Roses, giving her the leading part. She was also a leader of the popular Saengerfest.

But to return to Jacques Offenbach and his stirring creations. His career was indeed wonderful. For thirty nights during one season he led the orchestra of the Grand Opera House of Paris, and received \$1,000 a night for doing it. People went wild over him, they pelted him with flowers, and covered up his brother's precious violin with roses until it could not be played upon. This same violin, by the way, is now in the possession of his grand-nephew, Mr. John Spiers, of St. Louis. It is a Cremona. Mr. Spiers has refused an offer of \$1,000 for it. Mr. Spiers is himself possessed of musical tendencies. He plays exquisitely, and with great feeling—perhaps the soul of his great-uncle is hidden in the velvet tone-depths of the instrument.

Jacques Offenbach died in 1881 at his old home in Paris. His brother died of a broken heart two weeks later. They had been inseparable companions, the one composing the operas and the other producing them.—*St. Louis Republic.*

Bayreuth's Twentieth Anniversary.—Frau Wagner is busy completing for next season the arrangements to celebrate the twentieth anniversary of the inauguration of the Bayreuth Festspielhaus. Rheingold, directed by Hans Richter, is said to be the opera on the festival day.

Italian Operetta Tour.—Rafaelle Scognamiglio, the director of the best Italian operetta company, is preparing a German tour. He will introduce among others the operettas Granatieri, by Valente; Makmus, by Sassone; Queen and Peasant, by the Duke of Teora, and Befana.

Hochapfel's Symphonic Work.—Hans Hochapfel, a talented German musician, met with success in Liebau, Russia, where he directed a number of symphony concerts. On the last night of the series one of his own larger compositions was received with much favor. It is written for soprano and alto solo, chorus, orchestra and organ.

Sonzogno's New Soprano.—Irma Eislner, who made her debut at Carlsbad, has been engaged by Sonzogno to create the principal female part in I Martiri at Milan. As she was already engaged by Pollini for Hamburg, Sonzogno arranged the matter with the Hamburg impresario. This opera is also to be given during the Berlin Italian opera season.

The Coming Milan Season.—The following are the novelties next autumn for the Lirico, at Milan: Ninon de Lenclos, by Gaetano Cipollini; La furia domata, by Spiro Samara; L'assalto al mulino, by Bruneau; and Claudia, by Gellio F. Coronaro.

For the Scala the following are planned: Novelties—Enrico VIII., by Saint-Saëns; Fidelio, by Beethoven; Andrea Chenier, by Umberto Giordano; La Navarrese, by Massenet; and newly rehearsed—Amleto, by Thomas; Carmen, Favorita, Dannazione di Faust, Ratcliff, by Mascagni, and Sansone e Dalila (ten operas, of which four are new).

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BOSTON, Mass., July 7, 1895.

THE announcement of the fact that Mr. Carl Zerrahn proposed to return in August from his European visit was followed last week by the news of his resignation of the position of conductor of the Händel and Haydn concerts.

It was on September 5, 1854, that Mr. Zerrahn, first flute of the Germania Musical Society, was chosen by the Händel and Haydn as its leader. He was then described as "a good musician, a gentleman of refined tastes, full of zeal, and of commanding presence, as well as of persuasive manner." For his services that season (1854-5) he received \$25 for each public performance.

These were the works performed the first season that he led: Elijah (3), The Messiah, Rossini's Stabat Mater, Moses in Egypt (3). Selections from Samson, Jephtha, and Mount Sinai were given at two concerts.

That same season Harrison Millard made his first appearance here in The Messiah, and he also sang Total Eclipse and Waft Her, Angels, to the satisfaction of all. Donovani, Grisi, Mario and Badiali sang in the Stabat Mater, and for them Arditi waved his stick.

The name of Zerrahn will be connected inseparably with the fame of the society. His labor in the face of many discouragements has been faithful and untiring.

In these days, when every young composer is a genius, and the earth trembles at the sight of the magnetic, heaven inspired and virtuous conductor, long experience is pooh-poohed by the restless; honorable full age is an atrocious crime. Yet when a man has passed the zenith of his power and 'gins to know the petty infirmities of declining years, it is a good thing to remember the conditions under which he worked, to admire the courage and zeal displayed when orchestras fully equipped were not at hand, when concerts were not social functions.

"Resignation" is the word preferred by the officers of the Händel and Haydn in their printed proclamation. It is, however, an open secret that the officers have for some considered the necessity of a change. Perhaps this necessity was real and apparent, for the singers have fallen into humdrum ways.

The officers have chosen as conductor Mr. B. J. Lang. This choice was expected, and to the officers it no doubt seemed inevitable. But musicians will not be so easily satisfied, nor will they see wisdom in the choice.

Mr. Lang is shrewd, patient, industrious, indomitable in the gaining of the end proposed by him. He has the qualities of the successful business man and politician. These qualities are no doubt to be admired.

But as conductor of the Cecilia he has not shown the characteristics of the admirable conductor of choral or orchestral works. He does not always appreciate the intention of the composer; he often neglects or is ignorant of legitimate effects; his beat is at times a stumbling block to the singers, and he has almost no control whatever over an orchestra.

If these facts are observed when the singers under him are intelligent and capable, what kind of a performance will be given by a great chorus of comparatively untrained singers under his direction?

It is possible that in the future Mr. Lang will disappoint

such unfavorable expectation. It not likely that he will be allowed to make radical changes in the organization. And it may here be said that the conductor who could lead successfully the Händel and Haydn, as it now is, through the intricacies of a modern choral work would be indeed a genius, a very phoenix.

The Händel and Haydn seems to be at present an institution for the perpetuation of fetichism.

The last time I saw Ethelbert Nevin he talked of a ballet he was writing. It was to be a work of long breath. The subject was mythological, if I am not mistaken, and there were to be new and varied features. I know not where Nevin is or what has become of the ballet.

The ballet, as a form of art, is now in sad disrepute among us. Laughable are the antics and the gyrations of the poor girls engaged by Messrs. Abbey & Grau. Then there is the "labored intrepidity of indecorum" that enlivens comic opera or the variety show.

And yet the ballet may be a rare delight; witness Excelsior, as it was given in Italy, or the Sylvia of Delibes, as danced in Paris.

They say that the story of the ordinary ballet is silly. True. And yet there are subjects that might fire the fancy of the born musician. Here is one, now presented in a necessarily inadequate and slightly deodorized English version.

SCENARIO FOR A BALLET.

(Englished freely from the French of Paul Verlaine.)

I.

A young man, sturdy, good-looking, comes to the chief square of a large town in Germany.

'Tis the time when elderly men wear cloaks of eight mantles and the last muffs.

Of course there is a kermesse. The church empties; organ music behind the scenes. Then successive pas de deux signifying public liveliness, virtuous loves, and good cheer which is ready to blunt itself in burblings. The bout, already heavy, will not be slow in tumbling into drunkenness, pure and simple.

Love, running parallel, degenerates, and soon girls and dissolute fellows burn the planks with their immodest stampings.

As is eminently proper, the stranger makes his way toward them.

Since he holds a paper in his hand more than one dancer or figurante believes that it is a note (for how much?) addressed to her. Pouts of adoration and garlanded gestures. One of the dancers, the leading ballerina, darts toward him on her toes, with right hand like a pear, the little finger stretched out straight; she pinches the paper, then retreats in three bounds, and laughs without noisy explosions after she has read it; she multiplies, through a dazzling exhibition of ronds de jambe, the gesture of giving it to all her companions and italicizing the contents, which run something like this:

"Abandoned child. Parents too poor. Knows nothing. Cannot even speak. Have pity on poor Gaspard."

A mischievous pirouette of the girls reassures the young fellow, who was taken aback a little. The men strike him cordially and in measure on his shoulder, for the innocent has fine eyes and his shoulders prove him to be a strapping youngster.

He smiles, laughs, kisses the men on the cheek, the girls on the nape of the neck—do you see that?—and he rushes forward, the first male dancer, elegant, skillful, full of loose frankness, tête-à-tête with the first dancer of the opposite sex, in a ballet in which the whole troop joins. The curtain falls on the inevitable suggestion of a night of brutal love making and drunken friendships, which must turn out badly.

II.

That which was to be feared happens. Gaspard is a lost youth! His morals are more than deplorable; they are equaled only by the worst in the world.

And all this in most candid fashion. Flesh and blood are alone strong in him—very strong, and so logical.

This is why he makes himself to be supported by the

first female dancer (we'll name her *Frédérique*), a blonde, not too coarse, but fresh and firm, without any malicious intent; but he finds this very good—oh, so very good; and, indeed, much the better because the fair one from the first meeting has been no more rigorous than genteel; and she loves him as those women love when they devote themselves to it; arms wide open, lips hungry, without thought in the head or elsewhere.

And to crown his naughty conduct Gaspard persists in keeping company with the depraved young persons mentioned above, all of them pretty fellows, gay, friendly; but gamblers like dice and rambling rakes like the gods.

A bad lot this jovial band!

Each of these little loose fishes has a mistress that he changes for his neighbor's, with no more embarrassment or mystery than if he were about to fight a duel. And this poor Gaspard, besides *Frédérique*, who is for him soup and beef and a little of the dessert, practises as largely, yes, even more than his comrades, promiscuousness in hearts. It's not nice.

On the other hand, the girls, while they cherish their little men, as though each of them were a delightful French roll, nevertheless deceive them, with their knowledge and consent, for rich fools, of whom the principal one is an English Milord, who is the protector of *Frédérique*. The providential chance of ballets causes this high-born islander and Gaspard to meet, and the former, recognizing in the latter the vague fruit of ancient loves, adopts him, for he cannot recognize him legally, as he is very much married in The Isle of Swans. But he offers him the heritage of personal property, with £100,000 as income, while awaiting his near death. Gaspard accepts, on a sign from *Frédérique*, in spite of the vexatious conditions which will be duly told and which will bring about the sad dénouement recorded by history.

The illustrious choregraph who will fill out this humble sketch will render the incidents here indicated perceptible and agreeable to the eyes of the spectator. A splendid mise-en-scène, numerous and well contrasted changes, should further dramatize the action, which will be accompanied by excellent music.

Same elements of marked success for that which follows.

III.

Lo and behold, this libidinous Milord is found to be a member and preacher of a sect outrageously given to moralizing! And he demands such things of Gaspard! To renounce *Frédérique*, to be virtuous in the most congruently-on-a-list sense, likewise the most foolish possible, and other similar horrors!

But with the impetuosity, the leg and the spontaneity of his nature (virginal just the same, after all) Gaspard turns himself toward Virtue.

A second after (solo gambade très nuancée) he has enough of it, and he returns to Vice.

This time Vice grasps him for good. In his new animation there is the remembrance of known odors, of caresses the sweetness of which he has tasted, of eyes in which he has seen his own; in a word, the lazy charm of finding himself again in practices already in themselves delicious—wines, women, gambling, brawls, alarms; his young force exerted in youthful fatigue; his blood which has a fill of it, and his exasperated yet never wearied muscles; his locks, through which white hands stray; the headlong rush of love without scruples, drink without fear—all passions beautiful and mad!

And this hatred of Virtue such as he once dreamed of practicing; how he blushes at his feebleness of mind; how he abhors the thing and the people of the thing; and so, with *Frédérique* as accomplice, which should introduce knots in the last movements of the thread of the action, he happens to kill his rich benefactor and natural father, because the unfortunate man showed him a heap of etceteras.

Furibund entrechats to tunes of an indecent gaiety.

IV.

The unspeakable crime really committed. Gaspard, the innocent that he is, affirms it and confirms it, still abetted by the tightly clinging *Frédérique*, by revolting in company

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Retreats, bless me! toward snowy mountains (isn't this right?); attacks on diligences furnished with Perrichons a little more vague; grimaces; strange "mugs"; blunderbusses; the jingling of écus; gendarmes, as usual, from time immemorial, put to rout; what pretenses for ballables! Finally the capture of Her and the astonished Him. The good girl in tears.

Justice; formalities. Pretty motif, black then red. Amusing defense; no one speaks; all dance, witnesses, accused, lawyers. The Wise Old Wigs condemn, sleeping, the two chief accused, who snore—to death; the others to life imprisonment without importance.

Cries of joy in the audience on the stage, and pas d'ensemble. (Tutti expressed by violins and the clarinet, mournful instruments.)

Suddenly, interruption of young lovers, of amorous girls, of *Gaspard* and *Frédérique*. The watch soundly lambasted and bashed. Veritable abduction, seemingly impossible, of the condemned.

Again, the mountains.

Some Hartz or other, never mind where, in Germany. Bandits (rose colored), desperate villains. Prodiges performed, they succumb. No tremolo in the orchestra, the simplest modesty exacting it.

They seize *Gaspard*. *Frédérique* succumbed in the above mentioned struggle.

Philanthropy of the paternal sect in the filial prison. The less the comprehension, because *Gaspard*, deaf, hears nothing, and, mute, cannot raise any objection.

Chaplain, a slice of the same sausage; therefore garrulous, oh so garrulous (immensity of clowning, since the minister is all in black, and lean to the last degree). After crossings of the arms (jig) *Gaspard* slaps the face of the consoler.

They hang *Gaspard*.

It's not so bad; the executioners and the jailers are so amiable! parties of cards, cigars, brandwine and women—by means of little pieces of gold guarded between their toes. (Bourrée.)

Gallows. Public square, the same as before, or another, if you prefer.

All the accomplices hanged before he is stretched: this is a dramatic touch. Judges proclaim the verdict by nodding. Gavotte.

Opération du pendage (pendaison would be better French, but we are in Germany); the operation is complicated and clear. The crowd applauds—doesn't it? and forms a ronde.

Gaspard is stretched.

His punishment recalls things to him, and this last shock conjures up to his senses the best of his nights. He kicks about in pretty fashion, and his ecstatic feet exterminate, one by one, the spectators with very warm muffs and fanchons so padded for this expiation.

After all, he ends by dying, and he also is as stiff as justice.

Divertissement, too long, of a popular uprising, but how, one will never know.

As for *Gaspard Hauser*, God HAS his soul.

Tiens?

PHILIP HALE.

Boston Music Notes.

BOSTON, July 7, 1895.

The Pops were over Saturday night. The audience was even more demonstrative than usual. At the close of the first part of the program the members of the orchestra and some of the regular patrons of the concerts assembled in the Artists' room back of the stage, and Mr. de Novellis was sent for. Upon making his appearance, Mr. Sauerquell, Librarian of the orchestra, speaking for his associates and the patrons of the concert, presented Mr. Novellis

with an elegant solid gold medal made from a special design. The medal is in circular form, adorned with a wreath and ornamental scroll work, having in the centre a lyre in bas relief, fashioned in green gold. The words "The Pops" are above the lyre, and "Boston, '95," below it. On the reverse side is the following inscription: "Presented to Sig. A. de Novellis by the orchestra and patrons of the Music Hall Promenade Concerts, Boston, July 6, '95." The medal is suspended by gold chains from an ornamental top pin, which has a leader's baton as its ornament. In accepting the gift Mr. de Novellis said: "It is difficult for me to find words to tell you the happiness your kindness has caused me. Although but a temporary resident of Boston, I feel that I am among friends and that I can confidently anticipate a pleasant welcome whenever my professional duties call me back to this city. My experience in directing the Music Hall promenades this season has been truly delightful, and to you gentlemen of the orchestra, to the many constant patrons, and last, but by no means least, the members of the press who have so generously recognized my efforts during the season, I desire to return my most heartfelt thanks. My memories of the 'Pops' will always be of the happiest character, and Boston will ever be the Hub of my professional universe. I again thank you most sincerely for all your kindness to me." The presentation and the reception of the gift were in keeping with the pleasant relations which have existed between the members of the orchestra and Mr. de Novellis throughout the season. Although he met the gentlemen of the orchestra as an entire stranger, Mr. de Novellis will always be held in pleasant remembrance by the musicians whom he has led during the last two months.

The close of the "Pop" concerts permits of the announcement that eight of the Boston Symphony Orchestra have been engaged to give high class concerts at Keith's for the remainder of the summer. Three concerts will be given daily, forenoon, afternoon and evening, and they will be of from thirty to forty-five minutes' duration.

The members who will appear are Emanuel Fiedler, first violinist; Joseph Kuecht, second violinist; P. Fox, flutist; E. Metzger, clarinetist; Joseph Mann, cornetist; Carl Barth, cello; Carl Barth, second bass, and Max Zach, leading at the piano.

It is understood that an American manager, now in Paris, is making arrangements for a tour of this country by Mlle. Jeanne Blancard, the young musical genius who was written up in the *Boston Herald* a month ago.

Mr. Gardner Lamson, now of the Ann Arbor University of Michigan, after a fortnight spent in Cambridge, went to New Hampshire for the summer last week. Mr. Lamson has done a very satisfactory year's work at the Western university, and speaks with much enthusiasm of the college and its opportunities and possibilities.

Maritana, Martha and Olivette are slated for production this summer by the Castle Square opera company.

Miss Gertrude Franklin is passing some weeks at Vichy, France.

Martinus Sieveking, Holland's remarkable pianist, who is to share the honors in the piano arena next season in the United States, has a most lovable companion to whom he is greatly attached. It is a beautiful pointer dog.

Mrs. Ita Welsh-Donovan, the widely known and talented contralto singer, died at her home in Quincy of quick consumption last evening, after a month's duration.

Mrs. Donovan was a native of the Quaker City, and a descendant of one of Philadelphia's oldest and most respected families, her parents being John Rice Welsh and Elizabeth Welsh. She was born in Philadelphia April 1, 1858, and was educated in convent schools and under special masters of music. When seventeen years old she came to Boston and attracted much attention by the surpassing quality of her fine voice.

She had for many years been connected with the choir of

the Church of the Immaculate Conception, of Boston, being associated with the quartet of which Lon F. Brine, W. H. Fessenden and Mrs. Lewis were members. She married, January, 1880, Dr. Samuel M. Donovan, of Boston, and they took up their residence in Quincy, where she has since lived. She leaves five children, born of this union. Her husband died a year ago last spring. Deceased was a member of the Handel and Haydn Musical Society, the Cecilia Singing Society and the Immaculate Conception quartet.

Her mother resides in Boston; also a sister, Mrs. Netta McMunn, well known in musical circles. Another sister, Mrs. A. H. Starling, is a resident of Philadelphia.

The funeral was held from St. John's Church, Quincy, Thursday morning at 9 o'clock.

Mme. E. M. de Angelis, accompanied by two of her pupils, Miss Sawyer and Miss Memberg, will sail from New York on the steamship Maasdam, of the Netherlands line. They will pass the summer in Paris and London.

Emil Tiferro, the tenor and teacher, has left for York Harbor to enjoy rest after a successful season. His pupils look for his return to Boston about September 15.

The orchestra at the Spring House, Richfield Springs, is a remarkably good one, and much attention is paid to the music during the summer season. Every evening there is a concert in the hotel, when different soloists are heard.

On Sunday evening, however, occurs the concert of the week. This takes place after the evening church service is over, and the residents of the village are invited to be present. The music on Sunday evening is of the highest order, and well-known singers from New York and Boston are engaged to appear. Mr. Purdon Robinson, who has a cottage at Richfield, is often heard. He is a member of Dr. Parkhurst's choir in New York.

Prof. Thomas Whitney Surette, of Baltimore, composer of *Priscilla*, is stopping for a short time in Concord, Mass., his old home.

Five members of the Castle Square Opera Company went out in a sailboat off City Point yesterday afternoon, and Music Director Max Hirschfeldt nearly lost his life by drowning.

Mr. Hirschfeldt was standing up on the deck when the boom swung around and knocked him overboard. After going down twice the boat was brought around to where he was, and as he rose the second time someone caught hold of him and he was pulled into the boat. He was able to lead the orchestra last evening, but was minus a pair of solid gold eye glasses.

Delegates to the national convention of the Scandinavian Singers' Union of America, now being held in this city, were entertained by the local Swedish singers' societies last evening. Many speeches were made in the Scandinavian language, and the toast "America, our adopted country," was received with enthusiasm.

"Symphony concerts at Keith's Theatre" is a rather startling announcement, and yet that is the promise made for next week, and for the rest of the summer season. Eight leading members of the Boston Symphony Orchestra have been engaged, and will give three concerts each of forty minutes' duration daily—forenoon, afternoon and evening.

The *Song Journal*, of Detroit, mentions our fellow citizen Ernst Perabo very appreciatively in referring to his recent visit to Ypsilanti, where he played on the 29th of last month before the Michigan Music Teachers' Association. Mr. Perabo has returned from his Western trip, and will next season be as familiar a figure as before in the musical life of our city.

Mr. Richie Ling, of the Castle Square Opera Company, will leave in two weeks to begin rehearsal with Lillian Russell's company in New York.

Mrs. James G. Blaine and Mrs. Walter Damrosch are

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spending a few days at the home of Miss Abigail Dodge in Hamilton, Mass.

Miss Grace M. Nickerson's pupils gave a piano recital at her residence in Fairhaven, Mass., on Friday evening, which was greatly enjoyed by those present.

DOROTHY OUTDOORS.

LAKE GEORGE, July 1.—An open air performance of Dorothy, which ran 900 nights in London, is to be given at Lake George July 31, with a big cast.

The cast will be headed by Camille d'Arville as Dorothy, and Charles Bassett will appear with a chorus and ballet of 100 people, and a full orchestra under the direction of Charles Puerner. Dorothy is one of the most successful of the comic operas written in modern times, and Miss d'Arville is one of the original performers of the title rôle.

The scene selected for the performance is one of the most romantic on Lake George.

Open-air performances are becoming very common in this country, but they have hitherto been confined almost exclusively to Shakespeare.

The trouble between D'Arville and her husband, Louis Wilson, came to a temporary end last week by the departure of Wilson for Antwerp. It is understood that he took with him the promise that as long as he kept out of this country he would be supported in comfort.

The marriage, which has resulted so disastrously, took place about sixteen years ago in Vienna. D'Arville, a pretty Dutch girl of sixteen, was then singing ballads at Danzer's Orpheum in that city and Wilson was doing a triple-bar and acrobatic act at the same establishment with his two "brothers."

Regina de Sales

MISS REGINA DE SALES was born in Anamosa, Ia. Her mother is an American and her father of French descent. She was educated in the convents of Dubuque and Cedar Rapids, Ia., where she received a thorough grounding in Catholic music. She first studied piano and made a successful début at the age of fifteen. She always loved to sing, and as soon as she was old enough she was placed with Signor Eldos di Campi, of Chicago, who laid the vocal foundation. She studied subsequently with Mme. Kempton, of Chicago, and the success gained as a church singer and as an amateur at leading concerts led her to adopt the profession.

She went abroad early in 1891 and studied for nearly two years with Mme. de la Grange, of Paris, where she sang in concert. Going to England she entered the Guildhall School of Music to master the English style of singing, also the traditions of oratorio. She studied with Herman Klein and had the advantages of special coaching by Sir Joseph Barnby. At the end of the year she won the first prize for soprano singers. She has been nearly a year now studying with Mr. Randegger, and at the same time gaining experience by singing in the leading provincial towns in oratorio. Her voice is a pure soprano of rich quality and has a range of three octaves. She has superior interpretative abilities; and as her stage presence is excellent we believe she is destined for a brilliant career. Her début has brought her a large number of good engagements both in London and the provinces for this season and the autumn. She has been re-engaged after each appearance in the provinces, and was given five dates at Queen's Hall at once. We publish an excellent portrait of her in this issue.

Here are a few of Miss de Sales' press notices:

To-morrow night the eighth and last of the Sunday orchestral concerts successfully organized by Mr. Robert Newman will take place in the Queen's Hall. The program includes Beethoven's Pastoral Symphony, the overtures to Der Freischütz and Ruy Blas, a violin solo from Mr. Bernard Carrodus and songs from Miss Regina de Sales, a young lady of French extraction but American birth, who studied under Mme. de la Grange in Paris; Mr. Klein, of the Guildhall School of Music, where she is a prize holder, and lately Signor Randegger, who acts as the conductor of the above mentioned series.—*Daily Graphic*.

In Queen's Hall last night Mr. Robert Newman gave the final concert of an orchestral series which, originally intended to consist of three only, has been successfully extended to eight. With the long evenings and fine weather has come the inclination for outdoor instead of indoor music, and accordingly these concerts have ceased until the first Sunday afternoon (not evening) in October. Next Sunday evening at 8 o'clock the public taste for chamber instrumental pieces, interspersed with sacred songs, is to be tested. The vocalist last night was Miss Regina de Sales, a soprano, who, after studying in Paris and in London, went to the larger provincial towns to acquire experience in oratorio. She returns to the metropolis perfectly qualified for this description of artistic work. Her voice is clear and far reaching, her intonation accurate and her delivery of the words more than ordinarily distinct. Particularly were these qualities manifested in I Will Extol Thee (from Eli) and From Mighty Kings (Judas Maccabæus), the florid passages of the last named being boldly attacked. Miss de Sales was loudly recalled after each.

The executive facility and rich tone possessed by Mr. B. M. Carrodus were displayed in Svendsen's Romance for violin, and, under the baton of Mr. Randegger, capital performances were given of the Pastoral Symphony and of the overtures to Ruy Blas and Der Freischütz.—*Daily Chronicle*.

Last night the first season of the Sunday Orchestral Concerts in the Queen's Hall came to an end, and it is announced that the second will commence on the first Sunday afternoon in October at half-past 3. The performance included not only some fine vocalization on the part of Miss Regina de Sales, who made a successful first appearance in London, but two admirable violin pieces by Mr. B. M. Carrodus, especially Beethoven's Symphony in F major, Pastorale, which made a deep impression on the audience. Londoners owe a debt of gratitude to the efforts which have been made on their behalf by those responsible for these Sunday concerts to provide music of the highest order on a night on which a few years ago no entertainment of the kind would have been possible. Mr. Albert Randegger was the conductor, and Mr. J. T. Carrodus the leader of the orchestra.—*Daily Telegraph*.

Miss Regina de Sales made her first appearance in London, singing two arias by Costa and Händel. Her organ has been well trained; witness her technical ease and her purity of intonation. She has a decidedly fresh voice, as fresh as the green of early summer leaves. Her flexibility of voice was easily ascertained in Händel's O. Let Eternal Honors. The rapid vocal ornamentation was rendered with clearness and firmness. It was without doubt a successful first appearance in London.—*The Musical Standard*.

A noteworthy feature of the occasion was the appearance of Miss Regina de Sales, an American soprano, a native of Iowa, who studied with Mme. de la Grange in Paris for a couple of years, and who has since benefited by instruction in voice production both from Mr. Herman Klein and Mr. Randegger. The lady possesses a voice sympathetic, resonant and of great flexibility, and she greatly delighted her auditors by her fine delivery of the recitative and air I Will Extol Thee, O Lord, from Costa's Eli, and recitative and air, From Mighty Kings, from Händel's Judas Maccabæus. Miss de Sales has, it appears, already sung with success in oratorio in some of our provincial towns. Opportunity, it is to be hoped, will soon be presented of hearing her in oratorio in the metropolis.—*The Queen*.

Miss Regina de Sales made her first appearance in London in the two exacting arias, I Will Extol Thee (Eli) and From Mighty Kings (Judas Maccabæus). She possesses a pure soprano voice of wide range and with wonderfully even register. She has dramatic as well as lyric qualities, which she uses with intelligence. Her singing shows a full conception of the importance of the words and her rich vocal resources enable her to give a full interpretation of them. Her voice, which is of beautiful timbre, filled every part of the hall, and she will make a welcome addition to our leading soprano vocalists.—*MUSICAL COURIER*.

A new American singer among us is Mrs. Atwater, known on the concert stage as Miss Regina de Sales. She made a marked success by her beautiful voice and artistic rendering of the songs allotted her at the latest Sunday orchestral concert in Queen's Hall.—*St. Paul's*.

After a recent appearance at Freshwater, Isle of Wight, the *Isle of Wight County Press* contained the following:

Miss Regina de Sales is a singularly gifted singer, to whom any audience must respond with gratification. Her voice is wonderfully clear and strong and sweet, its range is unusual, its quality, especially in the high notes, exceedingly attractive. Hers is a delightful organ, perfectly trained, and Miss de Sales is absolute mistress of it. To these vocal gifts she brings also the advantage of a handsome presence and a style that is by turns dignified and winning. She understands, too, what all singers do not, the art of selection, so that she changes with equal charm from the classical to the popular theme, and draws the roaring approbation of the gallery as well as the applause of the stalls. In the second part of the program she sang Meyerbeer's Le Pardon de Peoërmel and Millard's Waiting. For each of these songs she was enthusiastically encored.

Ysaye Will Conduct.

EUGENE YSAYE, the Belgian violin virtuoso, will give six symphony concerts in Brussels next season and will wave the conductor's wand over an orchestra of his own selection. Mrs. Jan Koert (Selma Koert-Kronold) has been engaged as solo singer for two of these concerts. Ysaye heard Mrs. Koert sing here and was charmed with her artistic work.

A Leslie Musicale.—Three hundred guests attended a musicale given in London by Mrs. Frank Leslie. The artists were Regina de Sales, Marie Engle, Maurice Farkas, Mme. Mar and Marshall P. Wilder.

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Their names will be announced hereafter, and in the meantime those composers who are reflecting upon a competition are invited to visit the Æolian Company in New York city or any of its numerous branches in the large cities of the United States, where the same courtesies will be extended to them that are extended at the New York offices.



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SPECIAL FROM LONDON.

LATEST FOREIGN GOSSIP.

LONDON, June 28, 1895.

MANCINELLI will, after all, not go to the United States next season to conduct opera for Abbey & Grau. It is said that his wife's illness is the bottom cause, although he states that he desires to retire to Italy to compose something on commission. However, whatever the cause may be, he will not be in New York next season. Signor Sepilli, who is conducting here for Sir Augustus Harris, is being urged to go, but he is a young man, who is not yet able to take Mancinelli's place.

Two queer rumors are in circulation here regarding the Damrosch Company. One is to the effect that Frau Klafsky, in going to America, is breaking her contract with Pollini, the Hamburg manager, and that if she does so she will get into greater difficulties than ever beset the paths of Lili Lehmann, when she, years ago, ignored a German contract; the other rumor is that Ternina, who was reported to have been secured by Damrosch, will not be able to relinquish her engagement with the Munich Opera. Ternina is one of the strongest cards of the coming cycle at Munich in August and September. I give you these rumors for what they are worth.

Nikisch's orchestral concerts in Queen's Hall here have been eminently successful, and have resulted in a triumphant endorsement of the position taken by this paper regarding the genius of this orchestral conductor. Boston and New York's loss are London, Budapesth and Berlin's gain, for, as already announced, Nikisch will conduct the Berlin Philharmonic concerts (formerly Bülow); and notwithstanding his position as conductor of the Royal Opera at Budapesth he will not only get leave to attend to his duties in Berlin, but will conduct a number of concerts in Moscow and St. Petersburg under special dispensation.

Mr. and Mrs. Nikisch will remain here until July 8, and will then visit Ischl, where their children will join them to spend the summer.

Paderewski's recital in St. James' Hall on Tuesday brought \$5,435 in ticket sales, the largest amount ever taken in at one piano recital in this city. He leaves for Paris after playing with Nikisch to-morrow afternoon at Queen's Hall.

Eugene Ysaye, Mr. Johnston, his manager, and the latter's wife arrived yesterday on the Normannia from New York. Mrs. Ysaye is expected to-day from Brussels to meet her husband. Ysaye has been re-engaged for an American tour in 1897.

Moritz Rosenthal has scored an enormous success here and is engaged for recitals through the provinces for next fall. He plays again next week to sold houses. He looks in the best of health.

Sembrich made her first appearance last night, having selected Traviata as her novelty. Covent Garden was not seen in its best mood, and as the singer was not in good voice she need not be criticised nor judged. It is difficult to understand why she selected Traviata as her debut in view of the fact that Patti is singing the same novelty at the same opera house.

Maurice Grau is at the Savoy Hotel; so is Nordica, who is ill.

THE GEWANDHAUS.

THE acoustic secret of the old Gewandhaus Hall at Leipzig has been found out during the recent demolition of the ancient building, which had become dangerous and threatened to fall. In an article in *Zeitschrift für Instrumentenbau* Volkmar Müller gives the following instructive and remarkable solution of the secret which made the acoustics of the hall celebrated throughout the world:

The extraordinary fine acoustics of the hall were less a result of thought than of accident. The creator of the world renowned Gewandhaus Concert Hall was the builder Johann Frederich Dauthe. It all came about in this simple manner. Müller, the Burgomaster, wished to give the concerts of the Hiller Music Society more room than they enjoyed at the Appel House on the market in Leipzig, especially after the astonishment the Duke of Weimar expressed, when he visited the concert in April, 1780, at the cramped condition of the room. He asked Dauthe to take a look through the old armory, and to inspect the locality in which was formerly kept the library of the city council, and find out whether this could not be advantageously formed into a concert hall.

It was on May 10 that Dauthe gave the following result in about these words: "Having been commissioned to see if on the old library building a roomy concert hall could be built without danger, I submit that I found that one could be built 40 yards long, 20 yards wide and 12 yards high without danger to the building in the third story on a space hitherto unused. To get there comfortably a door could be broken through to the new stairs of the library. But in order not to tax the walls of the hall, I would suggest that instead of walling them, to clothe them only in boards, and on account of the cold winters to provide pipes."

On June 13, 1780, the city council ordered that the work be begun according to the report. The hall was finished and the first concert was given in it on November 25, 1781. Of the buildings known as the Gewandhaus, the wing containing the concert hall was the youngest. It was finished in 1498. As for a time the ground floor contained the city's collection of arms it was also known by name of Zeughaus (armory). Underneath the ground floor was the Tuchboden, so called from the fact that during the annual fairs it was allotted to the foreign drapers; above under the steep roof there was another loft used to store cereals and later as a library. In the space occupied by the foregoing Dauthe constructed nearly 300 years later the celebrated concert hall in the form of a great oval wooden box. To this construction many attributed the sole cause of the excellent acoustics. This is not correct. The right solution of the proposition is to be found in the construction of the whole building, the concert hall detached from its surroundings could not alone determine the question. The secret is only solved by contemplating it together with its surroundings.

In the first place it was the ever present woodwork which favored the sound effects. It created a wonderful sounding board. The Tuchboden underneath the concert hall supported this one with large oaken columns, which formed no resistance to the sound waves. The hall itself, having lost its own supports, was carried from above by a bracing process, which prevented the bending of the ceiling made of beams. With the aid of wooden braces, which had been inserted in the roof, the hall was, as it were, hanging, to which much of the wonderful acoustics may be attributed. As is seen by the profile of the steep roof, the heavy roof rests on the wooden ceiling and also on the side walls, which have a wooden framework. To obviate any danger from this pressure, as an extra security the wooden braces were introduced in the roof. The sides of the hall, which was built in the centre of the Gewandhaus, rested on a foundation of beams, which run all around the building, and their ends only rested in the foundation walls.

This large, almost suspended, hall, which received by this system of wooden beams a unique elastic tension, was also supported by an intermediary floor (the former drapers' lofts), carried by a series of heavy wooden columns. This was the true sounding board, whose efficiency was greater owing to its size than even that of the hall proper. There was nowhere a direct contact with the masonry, only the hanging and balancing mediums of the sound waves, and in the middle of this all was the jewel, the celebrated hall over 23 yards long in the form of a parallelogram, with the corners rounded. There was not a point where the sound could be broken or the force of

it lessened, even the three chandeliers in the ceiling gave only light without forming a solid body.

The achievement of the splendid acoustics of the old Gewandhaus is therefore the result of a combination of favorable architectural moments. If one link had been taken from this chain it would have marred the purity of the sound. In the elastic tension of the wooden construction in the sounding board and in the form of the concert hall are to be found the solution of the acoustic puzzle which had set people thinking for generations.

MUSIC FOR BOYS.

MUSIC for the girls, is usually piano tuition, but unless a boy display a predominant talent likely to lead him to professional life, he is not allowed any and thus is the average educational prospectus of the American parent. The pity of it is seldom found out until too late, for in seven out of ten cases results will show that the boy might have availed threefold better of his opportunities than the girl if he only had had the courage to press his case. The case is pressed upon the girl as a birthright inheritance, whether she have talent or taste or not, but unless the boy show significant taste and determination he is usually overlooked. Numbers of boys who have within them a strong and steady talent are born into the assumption that with music they have nothing rightfully to do, any more than with cooking, nursing or needles and thread.

There is a horrible wrong toward our male youth in this, and simultaneously a boundary put to the diffusion of musical culture which is a death blow to our general art progress.

Now, why should not the boys have their opportunity? As soon as a girl is able to separate the lines of the staff she is usually strapped to a piano. Girls have not a native aptitude for figures or for science, and failing the divine spark itself will show nothing for their time and expense but impatience and fatigue. Boys ought averagely to bring a talent for mathematics and a logical appreciation for theory. With a good ear to start with this would ordinarily lead them to achievement of a conscientious kind at least. Then, why should they not be taught to begin with this much, leaving development on some instrument later to take care of itself? It should be a boy's right to receive instruction in the figures of music just as much as in the figures of arithmetic; and even should he develop no particular talent it need not be urged that time has been wasted, since the theory is too generally accepted that application to any logical study is bound to broaden the understanding and aid materially in other grooves.

The sons and daughters of homes should have an equal chance. If either fail to develop that talent one should be cut off as soon as the other. Whichever profits should proceed; and while statistics are not always conclusive it is a notable fact that the few boys found scattered among the army of girls in schools and conservatories—boys, too, with no superior pretensions, but who are simply exceptions in the ordinary parental scheme—are more truly musical and consistently earnest than their sisters.

The present state of things leaves half the girls grinding an inapt, unmusical nature year after year into chronic irritability, where a boy with genuine talent, of which his tuneful, rhythmic whistle even gives evidence, is never given the option of proving to himself that he has any. Since boys don't set about discovering their possibilities at the age when their minds are most receptive, the knowledge usually arrives to them too late to accomplish anything. Their parents should have put them to the test, but they don't. Conservatories overflow with girls, but it seems a hereditary American idea that music and boys can hardly go together.

Whether a boy who has no special predilection in the way of instruments himself should have the piano chosen for him is doubtful. It is the domestic instrument, first to hand, and students naturally gravitate toward it. But unless a man may become a monarch of the instrument the piano looking to govern him will place him in the least virile light. Better the violin, cello or any other portable instrument, over which he will have the aspect of more authority, as well as from which, with the aid of accompaniment, he can obtain more effective results in a shorter time.

Apropos of the piano for anybody not superior master of the situation, like a Rubinstein, a Bülow or a Paderewski, the remark of a New York musician

recently is pertinent: "Why on earth," he said, "do artists insist on giving afternoon recitals! Men can't go. They're not men you see there; they're only pianists." This was an extreme presentment of the case that a man who is not a giant at the keyboard, yet who presides at it at all, appears in a semi degenerate light to a good many. There's a large color of truth about it, however.

If only boys were put to the theory and history of music, enough to awaken their perception, even if they did not reach the accomplishment of anything individually, we would have an immense advance in matters of music in a short time. They would want to hear music where they now eschew concert rooms as a deadly bore, because, as they say, reasonably enough, they cannot understand what goes on there. But this is the most restricted view we can take of it. Boys are more apt to repay any musical investment than girls in the main, and to what the circle of advancement might widen would be difficult to estimate, but perfectly safe and hopeful to leave to them to determine.

The moral aspect of the case is not to be depreciated. It is well that boys should have an intelligent amusement to make home agreeable. But this is not a primary plea; the primary plea is one of justice to them; they have done nothing to forfeit their right, on the contrary they prove, whenever they get a chance, that they can be major factors in musical progress. Parents need to be roused to this. They need to throw off the new world prejudice that music and business are not compatible, that music study of any kind is a luxury intended only for the sex which is not supposed to go forth and fight. They need to shut the piano against a third of their unmusical daughters, and open the gate of music at least to their musical sons. This done, the sons will settle the rest for themselves, but it will hardly be found that in business pursuits a knowledge of music will prove a disqualifying factor. The principal enervation from sources of music is produced in graded girl piano players. Their effect on others is deadly and often paralyzes the germ of music in souls which, without this irritation, might bear good fruit.

Now if a portion of the time, money and labor spent by those girls so fruitlessly were distributed among our boys we might have equally good men of law and commerce and state, with more music, better music, and an infinite amount of general satisfaction.

GEORG BENDA'S CURIOUS MEMORY.

IN our last issue we published a few illustrations of the curious absent-mindedness of Friedemann Bach and the celebrated singer Lablache. It appears that Georg Benda, a musical composer and contemporary of Bach, was even in a worse state of mind in regard to the collection of thoughts other than musical. It is stated that Benda had an understanding with his wife that he was not to be called to dinner if he should be busy composing, but that the meal should be sent to his study. On one occasion she took half of a chicken to his room. It had been there an hour when he felt a growling in his stomach, but was astonished to see the half of a chicken. Thinking that he had eaten the other half, he stroked his stomach, saying: "No, dear stomach, too much is too much; you have had half of a chicken, and this ought to satisfy you. Let us proceed to compose!"

The following is a pathetic incident: Benda's wife had just died. He hurried to the piano to give expression to his great grief. While he was playing, the thought came to him that it would be right to acquaint friends and relations of the sad event. He had been so dependent on his wife's judgment for many years, consulting her on every occasion when anything had to be done, that he followed his impulse, rushing in his wife's room saying: "My love, what do you think, shall I—?" He noticed the mortal remains of his wife and fled from the room in distress, seating himself again at the piano, from which he brought most plaintive melodies.

After the loss of his wife Benda moved to a smaller apartment. He had lived there for some time when one evening, going home, he mechanically turned to his former dwelling. He found the door open, went in undressed and went to bed. He was deep in his slumbers when the then present occupant of the room made his appearance, noticing to his amazement and terror a stranger in his bed. He aroused the sleeper with no tender hand, and the latter could not for some time be made to understand the true state of affairs.

One day Benda took part in a masquerade. After a while the mask became uncomfortable to him. He took it off and, holding it in his hand, promenaded about the hall. An acquaintance that stumbled across him with: "Heigho! Here you are also, Mr. Benda!" Thinking that he was still masked, Benda answered in a carefully transposed voice: "Oh! you have to guess better, my dear sir. You are away off."

When the Duchess of Saxe-Gotha received a new piano, she had Kapellmeister Benda called to test it. Benda sat down, and after playing for some little time he jumped up suddenly, running to the furthest corner of the room, where he remained standing in a listening position. The duchess, having noticed in wonder the capers, finally asked: "What observations are you making in that corner, my dear Benda?" "Gracious Duchess, I only wished to hear how the instrument sounds in the distance," he answered.

Benda one evening attended a large reception, and in the course of the evening sat alone, picked up a newspaper and began to read. Presently he shouted "Bravo, this is as it should be!" Questions came from all sides. "What is it you have there?" "A newspaper," he replied. "And what is it that pleases you so?" "The Black Hussars; the brave boys are again chasing everything before them in the country, clearing it of the Frenchmen." "What?" "When?" "Black Hussars?" "The French in the country!" were the astonished exclamations of the persons near by. "Well, read it yourself; here it is black and white," said Benda, his feelings slightly hurt, and bending over the paper. It was examined and proved to be a paper fifteen years old, of the time of the Seven Years' War.

WOMEN IN MUSIC.

IN a recent number of the Chicago *Musical Zelle* de Lussan gives a signed interview under the caption Women in Music. The object of the interviewer was to find out why we may not have women as well as men composers. Zelle takes the situation seriously, although she does not deliver herself with the arrogant sweep of a prima donna who enunciates finalities as readily as she sing scales. On the contrary, Zelle manages to hedge and shuffle, to evade the pith and marrow of the subject, and to utter a string of indecisive inconsequent nothings which are remarkably funny as being dished up seriously.

The interviewer gets his hand on the hip of the topic when he asks if she thinks women have the creative capacity.

"That's a very hard thing for me to tell," Zelle says. "I am afraid I would have to be excused from answering that."

Being excused from this, the main issue, it would seem rational that the interviewer put on his hat and came away. But a prima donna can superinduce a questioner to dally, and Zelle has a good deal to say around the subject, if not at it.

"Don't you think," she remarks in reply to allusions about George Eliot and Elizabeth Barrett Browning, "that it is easier to write a book than to compose music? You know the language. But look what you have to know besides the language. You have to study half a dozen things to be a musician."

Yes, Zelle, it is certainly easier to write a book than to compose music if you have literary and not musical ideas. That's what's the matter with women—they can write books and they can't write music because they haven't got musical ideas. This is the kernel of the subject, and it is a wonder it did not strike you even in passing. The lack of musical ideas with women is not a matter of speculation, but a matter of history. As for language, the language of tones is no more difficult to the mind with anything original to express than is the mastery in its subtlety and completeness of the speech we read and write and call English, French or German, as the case may be. Women don't master musical speech simply because they have nothing to say. You have begun at the wrong end, Zelle, when you talk of the necessity of grammar. What women want first is musical conception, and with this the grammar would come readily enough. The details which go to make up the half dozen necessities Zelle speaks of are not apparent. Something to say and how to say it would seem enough for any one composer.

"Now I think," Zelle says, "that a woman thinks too much of her own self; has too much to think of for her own self. I do not think a woman is strong minded enough to become a composer."

This is a funny phraseology, but it grazes the

truth, and Zelig doesn't know it, or she might have put it more clearly and stopped. She might have said that woman in music had no original strength, and at her best, ambition being but a reflex factor, could never gain ground as a composer. As for thinking too much of her "own self," there doesn't seem anything special to account for it, except that she knows nothing better to think about.

The logic of Zelig's deductions, even to her own mind, seems vague. "I think, as a rule," she says, "a woman composer is much more masculine than any other kind of a woman. Mme. Chaminade is a lovely composer."

Does Zelig mean that Chaminade is a masculine composer or a lovely woman, or a masculine woman, or a lovely and masculine or feminine composer united, as the case may be?

Physical endurance Zelig seems to think a main factor. She doesn't believe a woman is strong enough to be a composer "unless she is a wonderfully powerful woman." The fatigue consequent on a prima donna's constant public singing she considers nothing as a tax on strength compared with "if it come down to composing—counterpoint, harmony, and all that sort of thing." Zelig places counterpoint always before harmony, by the way, and a knowledge of these and a bulldog constitution would seem to be the unattainable difficulties she has defined to herself as retarding the growth of the woman composer. Developing her idea of the overpowering strain of industry compulsory with a composer, Zelig says, with one little feminine sweep of authority, "I think that you will always find that as a rule a composer has begun his career as a child of five or six years of age, and a woman has not." That's a mistake, Zelig. You've been thinking of Mozart in particular. A great many composers show their talent extremely early, but much of the brilliant rank and file have not been baby prodigies, and women who have accomplished anything in music have exhibited their musical taste usually as early as have the men. "It is very seldom, you know," Zelig says, "that a girl of five or six knows anything about counterpoint and harmony." Heaven knows that's the truth, they don't; but the five year old boy at counterpoint is also a phenomenon we seldom hope to view. Zelig seems a little mixed on counterpoint generally.

"Take these choir boys in England," she continues. "Where do you find girls five or six years old singing in choirs? The reason is that a woman doesn't begin early enough." Does Zelig mean that women don't begin their choir singing early enough to become composers. Does she mean that being a boy chorister is the first essential to becoming a composer? Does she mean that the reason a woman does not become a composer is because she doesn't begin to compose early enough in life, or what does she mean? The context is inconsequent. In connection with boys singing in choirs Zelig simply says: "The reason is that woman doesn't begin early enough." The reason for what? For not singing properly in choirs, or for not becoming a composer?

If Zelig's scribe wrote her down absurdly through any mistake she did not stop to detect, she ought to owe him a pretty large grudge. She does not forget herself in talking of the women composers. She says that as a child she could "sit down and compose some very beautiful things," but she "could not study counterpoint or harmony." She "would fall asleep over it." Strange that having been able to compose those lovely things without them she should ever have thought of the necessity for any composer of "counterpoint and harmony."

Turning irrelevantly to her own intonation in singing and her dependence on the orchestra, Zelig is made to say, "I don't think of it half the time. I have a very good ear. It's all brain work. It's all thought." Not thinking of it, yet being all thought, is remarkable, though not much more remarkable than a good many other things which Zelig utters in her erratic discourse.

In conclusion, she declares she does not believe that woman is likely to branch out as a composer. "In ballads and all that, yes, but really, when it comes to Beethoven's sonatas and grand operas—I doubt it."

Why Beethoven's sonatas? Why not their own sonatas and symphonies, if they have any? There's an idea abroad that Beethoven alluded to his own work, and there doesn't seem to be anything left about his sonatas for women to attend to. This doubt about the great man's sonatas is the one rational one to which Zelig gives vent.



The Immolation of Brunhilda.

RESIGNATION.

Even as a child I dreamed of thee, Light-blender,
Kohinoor! Of Persian pomp and Papal splendor,
Heliogabalus and Sardanapal.

Beneath the golden domes my fancy haunted
Were perfumes rare and melodies enchanted
In harems built for pleasures sensual.

And now, more calm, though not with colder heart,
But knowing life and prone to melancholy,
Late have I learned to curb my youthful folly,
Yet not too much resigned to play this part.

My soul, since the sublime will not unbend,
Spurn elegance, the lees of all things human!
Still, as crewlike, I hate the pretty woman,
The facile rhyme and eke the prudent friend.

PAUL VERLAINE.

SHE had infinitely sad, wide eyes. The sweet pangs of maternity and art had not been denied this woman with the vibrant voice and temperament of fire.

She sang only in the Wagner music drama. The critics awarded her the praise that pains. She did not sing as Patti, but, oh! the sonorous heart.

The Götterdämmerung was being sung in that fervent fashion which is so eminently Teutonic. The body of the house was fairly filled, but it could not be called a brilliant gathering. The conductor dragged the tempo, the waits were interminable, and a young slip of a girl sat and watched wonderingly. Her mother was the Brunhilda.

And the daughter had ever been a strange girl. Her education was the continual smatter that comes from many cities superficially glided. She spoke French with the accent of Vienna, and her German had in it some of the lingering lees of the Dutch. Wherever her mother pitched her tent, the girl went abroad in the city and drank it in. She thus knew many things denied to women, and yet was given to her dolls long past the time for weaning such childish toys. She had an affair when ten years old in an English village. Some curious obsession seized the girl. She emerged from tiny, frightened childhood into a romp. Aided by a red-headed boy, she became the disgrace of the place. The boy had red eyebrows, and he swore for her when they were quite alone. Thrills came in squads to her excited imagination. Her hazel eyes grew moist, and something seized her throat. Then hand in hand in the dusk they ran screaming through the quiet town, and scandalized them that heard. To relieve their overwrought emotional systems they threw rotten apples at people, and finally the girl's mother was sent for. She was taken away, and mourned the red-headed boy for three days. Her mother got a summons from Bayreuth, and the child soon forgot all in the mists and weavings of Wagner.

Then came five happy years. Her mother made a sensation at Bayreuth, and engagement followed engagement. The girl was petted, grew tall, became shyer as time rolled on, and one day her mother said "She is a young woman."

She was, but the heart of the child beat tranquilly within her bosom, and her thoughts took on little color of the life about her.

After Tristan und Isolde, she said to her mother: "Why do you never speak of my father?"

Her mother was coiling her glorious hair, and sitting on the bed; her dress open showed the massive throat and the great white shoulders. She did not pause to reply:

"Your father died years ago, child. Why do you ask now?"

The girl looked directly at her.

"I only thought to-night how lovely if he had only been Tristan instead of Herr Albert."

Her mother's face was draped in her hair. She did not speak for a moment.

"Yes," she quietly said. "But he never sang; your father was not a music lover."

Presently they embraced affectionately and went to bed; but the singer did not sleep at once. Her thoughts troubled her.

Madame Stock was an unequal but great artist. She had never concerned herself with the little things of the vocal art. Nature had given her much, a voice, person, musical temperament, a marvelous ear and marked dramatic aptitude. She erred artistically on the side of over emphasis. She illy brooked restraint, she occasionally tore passion to tatters, and her work was often rough. But she had the true fire, and with time she compassed repose, symmetry. To conquer herself she seldom gave thought. Her unhappy marriage left its marks; she was cynical and often reckless, but with the growth of her daughter came reflection. Hilda was not to be treated as other girls. Her Scotch ancestry showed itself early. The girl did not or could not see the curious life about her. It was simply a moral myopia, that her mother rejoiced in and fostered. Thus through all the welter and confusion of an opera singer's life Hilda walked serenely. She knew there were disagreeable things in the world, but she refused herself even a thought of them. It was not the barrier of innocence altogether, but rather a selection of certain aspects of life she fancied, and an absolute impassibility in the presence of evil. Then her mother grew careful about her own actions.

Hilda loved Wagner. She knew every work of the master from Die Feen to Parsifal. She studied music arduously at one time, but gave it up, all but playing accompaniments for her mother. She learned in this way the skeleton of the mighty music dramas, and grew up absorbing this torrid music as if it were Mozartean. She learned the stories of the dramas as a child learns astronomy. She knew without feeling. She saw Siegmund and Sieglinde entwined in that wondrous Song of Spring, and would have laughed in your face at the suggestion that a brother and sister should not love so. It was all a many colored arabesque to Hilda, and even the thrill she did not feel in the music. It was her daily bread and butter, and, as one of those nubile, chaste virgins of the Eleusinian mysteries, she lived in the very tropics of passion, yet without one pulse throb of feverishness, for it was the ritual of Wagner she worshipped; the nerves of his score had never been laid bare for her. She took her mother's tumultuous passion in good faith, and ridiculed singers of more frigid temperaments. When her mother writhed in Tristan's arms this vestal creature sat in front, a piano score on her lap, critically listening, and later, at home, she would say:

"Dearest, you skipped two bars in the scene with Siegfried," and her mother could not contradict the stern young onlooker.

Somehow Herr Albert sang with them longer than most tenors. They met him in Bayreuth and then in Munich. When they went to Berlin Albert was with them, and also in London. Her mother said that his style and acting suited her better than any artist that she had ever sung with. He was a young man, much younger than Madame Stock, and was a Hungarian. Tall and very dark, he looked unlike the ideal Wagner tenor. Indeed Hilda teased him and called him the hero of a melodrama. She grew fond of the young man, and he was always doing her some little favor. To her mother he was extremely polite, indeed he treated her as if she were a queen.

One afternoon Hilda went back to her mother's dressing room. In the darkness of the corridor she ran against someone—a man. As she turned to apologize she was caught up in a pair of strong arms and kissed. It was all over in the tick of the clock, and then she ran—ran into her mother's room, frightened, indignant, her face burning and biting.

Her mother's back was toward her, she was preparing for the last act of Walküre, and she hummed. She knew Hilda's footsteps. The girl threw herself on a couch and covered her hot face with the cushions. Her mother hummed but softly "Ho, jo, to ho," and continued dressing. And then came the call.

Hilda sat and thought. She must tell her mother—she would tell her. But the man, what of him? She knew who it was, knew it by intuition. She did not see his face, but she knew the man. Oh, why did he

do it. Why? She blushed hotly, and taking her handkerchief she rubbed her lips until they stung. Wipe away the odious kiss she must, and she could never look him in the face again.

It seemed an eternity before her mother came back. Footsteps and laughter told of her return. The maid came in first carrying a shawl, and at the door her mother paused. Hilda half rose, fearing—not knowing who was talking. Why of course it was Albert. He had been singing, but was dressed, as he had been killed by Hunding in the second act. The door was partly opened, and Hilda, looking at her mother on the top steps of the little staircase, saw her lower her head to the level of the tenor's face and kiss him passionately. Fainting and sick, the girl leaned back and covered her face with her hands. Her mother entered in whirlwind fashion.

"My Hilda. My God! child, have you been mooning here ever since I went on? What is the matter? You look flushed. Let us go home and have a quiet cup of tea. Albert is coming for us to go to some nice place for dinner. Come, come, rouse yourself! Marienchen—to the maid—"don't be stupid. Depechez-vous, depechez-vous!"

And Madame Stock bustled about and half tore off her cuirass, pitched her helmet in the corner and looked very much alive and even young.

"Oh, what a Wotan, Mein Gott! what a man. Do you know what he was doing when I sang *War es so Schmäblich*? He had his back to the house and he chewed gum. I swear it. When I grabbed his legs in anguish the beast chewed gum, his whole body trembled from the exertion; he says that it is good for a dry throat."

Hilda hardly listened. Her mother had kissed Albert, and she shook as one with ague.

Hilda pleaded a headache, and did not go to the dinner. The next day they left Hamburg, and Albert did not accompany them. Madame Stock declared that she needed a rest, and so they went to Carlsbad. There they stayed two weeks. The nervous, excitable soprano could not long bide in one place. She was tired of singing, but she grew restless without the theatre.

"Yes, yes," she cried to Hilda, in the train which bore them toward Berlin.

"Yes, the opera is crowded every night when I sing. You know that I get flowers, enjoy triumphs enough to satisfy even the minotaur that I am. Well I'm sick of it all. I believe that I shall end by going mad or into a convent. It may become a monomania. I often say: Why all this feverishness, this art jargon? Why should I burn myself up with Isolde and weep my heart out with Sieglinde? Why go on repeating words that I do not believe in? Art! oh, I'm sick of the word."

Hilda, her eyes half closed, watched the neat German landscape unroll itself.

Her mother grumbled until she fell asleep.

Her face looked worn and drawn in the twilight, and Hilda noticed the heavy markings about the mouth, the purple bruises under the eyes and the few gray hairs on the side of the head.

She caught herself analyzing, and stopped with a guilty feeling. Yes, dearest was beginning to look old. The stress and strain of Wagner was showing. In a few years, when her voice—Hilda closed her eyes determinedly and tried to close out a picture. But then she was not sure—indeed, not sure of herself.

She began thinking of Albert. His swarthy face forced itself upon her and her mother's image grew faint. Why did he kiss her—why, why? Surely it must have been some mistake—it was dark, perhaps he mistook her. Here her heart began beating so that it tolled like a bell in her brain—mistook her, oh God, for her mother! No, no, a million times no. That never could be. Had she not caught him watching her very often. But then why should her mother have kissed him—perhaps merely a motherly interest.

If not that—what?

Hilda sat upright and tried to discern some expression on her mother's face. But it was too dark. The train rattled on to Berlin.

The next day at the Hotel Bellevue there was much running to and fro. Musical managers went up stairs smilingly and came down raging. Musical managers rushed in raging and rushed out roaring. Mme. Stock drove a hard bargain, and during the chaffering and gabble about dates and terms Hilda went out

and took a long walk. Unter den Linden is hardly a promenade for privacy, but this girl was quite alone as she trod the familiar walk, alone as if she were the last human on the globe. She did not notice that she was being followed, and only when she turned homeward she faced her Albert, the famous Wagnerian tenor.

She felt a little shocked, but her acidity was too deep rooted to be altogether destroyed. And so when Albert found himself looking into two large eyes the persistency of the gaze disconcerted him.

"Ach, Fräulein Hilda, I'm so glad. How are you and when did you return?"

She had a central grip now on herself, and she looked at him quite steadily.

He noticed it and became abashed, he the hero of a hundred footlights. He could not face her pure, almost threatening eyes.

"Herr Albert, we got back last night. Herr Albert, why did you kiss me in the theatre?"

He looked startled and reddened.

"Because I love you, Hilda. Yes, I did it because I love you," he said, and his accents were embarrassed.

"You love me, Herr Albert," pursued the terrible Hilda. "Yet you were kissed by mamma an hour later. Do you love her too?"

The tenor trembled and said nothing.

The girl insisted:

"Do you love mamma too? You must, for she kissed you and you did not move."

Albert was plainly nervous.

"Yes, I love your mamma, too, but in a different way. Oh, dearest Hilda, you don't understand. I am the artistic associate of your mother. But I love you—I love you."

Hilda felt the ground grow billowy and the day seemed supernaturally bright. She took Albert's arm and they walked slowly, but said not a word.

When the hotel was reached she motioned him not to come in, and she flew on bird's wings, to her mother's room. The singer was alone. She sat at the window and in her lap was a photograph. She indeed looked old and soul-weary.

Hilda rushed toward her, but stopped in the middle of the room, overcome by some subtle fear that seized her throat and limb.

Her mother looked at her wonderingly.

"Hilda, Hilda, have you gone mad?" she cried.

Hilda went over to her and put her arms about her and whispered:

"Oh, mamma, mamma, he loves me; he has just told me so."

Her mother started and exclaimed:

"He; who loves you, Hilda? What do you mean?"

Hilda's eyes drooped, and then she saw the photograph in her mother's hand.

It was Albert's.

"I love him—you have his picture—he gave it to you for me. Oh, he has spoken, dearest, he has spoken!"

The picture dropped to the floor, and her mother sank back into her seat.

"Mamma, mamma, what is the matter? Are you angry at me? Do you dislike Albert? No, surely no, I saw you kiss him at the theatre. He says that he loves you, but that it is a different love. It must be a Siegmund and Sieglinde love, dearest, is it not? Brother and sister love, only he would not explain. But he loves me. I saw it in his eyes. Don't be cross to him for loving me. He can't help it."

The singer's eyes were closed. She was rigid as she sat and her mouth corners were tensely drawn.

Then she looked at her daughter almost fiercely. Hilda was terrified.

"Tell me, Hilda, tell me, swear to me, and think of what you are saying, do you love this Albert?"

"With all my heart," the girl answered simply.

Her mother laughed and stood up.

"Then, you silly little goose, you shall marry him."

Hilda cried with joy.

That night the *Götterdämmerung* was given. The conductor dragged the tempi, the waits were interminable, and a young slip of a girl sat and watched wonderingly. Her mother was the Brunhilda. The performance was redeemed by the magnificent manner in which the Immolation scene was sung and acted.

Later Brunhilda faced her mirror, and asked no favors of it. As she uncoiled her superb hair her eyes grew harsh.

"She must never know that I loved him—that I

still love him," she thought, and for a moment her image was blurred and dim in the oval glass with the burnished frame that stood on her dressing table.

Another Von der Heide Pupil Successful.

MRS. MARTHA L. ROULSTON, who created such a favorable impression by her singing at the Troy meeting of the New York State Music Teachers' Association last week, and who holds the position of solo soprano at Plymouth Church, Brooklyn, is a pupil of J. P. Von der Heide, of New York. Mrs. Roulston has been studying for several years with Mr. Von der Heide, under whose tuition and guidance she is rapidly becoming recognized as a singing teacher of ability.

Speaking of her recent singing at Troy the *Argus*, of that city, says:

Mrs. Roulston was in fine voice, and her singing was received with tumultuous applause.

Her singing and her method are of the good old classic school.—*The Daily Times*.

The largest audience which had assembled during the convention appeared at the final session last evening. After the opening number by the Choral Club, under C. A. White's direction, Mrs. Martha L. Roulston, soprano soloist at the Plymouth Church, Brooklyn, followed, singing the aria, *Eias's Dream*, from *Lohengrin*. The rendition was most artistic and evoked deserved approbation. Mrs. Roulston has all the characteristics of a finished vocalist. Her tones are pure, her range extensive, her transition easy and a clearness of enunciation that is admirable.

Later in the program Mrs. Roulston gave three pretty songs, *From Out Thine Eyes*, by Ries; *Gypsy Lullaby*, by Celeste D. Heckscher, and *Longing*, by Schlesinger. Again was the audience treated to an exhibition of vocal ability and a singer's sensibility to the sentiment of the composer, and as she left the stage followed by vociferous applause, there remained with the audience a desire that the charming vocalist may be heard again in this city.—*Morning Telegram*.

A Lankow Pupil.—Alma Webster Powell has made a great success, according to the criticisms in a number of German papers, in the *Queen of Night*. Her coloratura is praised. This rôle in Mozart's *Magic Flute* is a great test of the singer's abilities and possibilities, and Alma Powell has certainly achieved fame by her vocal abilities. Her teacher Frau Anna Lankow, of New York, shares largely the encomiums bestowed at Frankfurt on her pupil, as she developed her voice and gave her method.

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Public School Music.

THE EXISTING METHOD OF TEACHING MUSIC IN THE SCHOOLS ATTACKED BY MR. JEROME HOPKINS.

THE "third city in the Union," Philadelphia, is only just now agitating the subject of salaried teachers of vocal music in her schools. Quakerdom has succumbed to outside pressure, and has begun to blush at her old fogyishness; has found it slightly uncomfortable to be among the laggards in the race of intelligent entities, and thinks that "Young America" of the Philadelphia complexion should henceforward be allowed a little butter with its educational bread.

A pamphlet has appeared on this topic from the pen of Dr. Edward Brooks, Superintendent of Schools, which is too remarkable to be passed unheeded by the casuist, the philosopher or the progressive musician, for it gives an astonishing number of opinions on the old vexed question of whether the system to be adopted shall be that with the "fixed" or the "wandering" *do*.

Now, it is pretty well agreed by critics that the 119 years' existence of our nation has not furnished an astonishing number of creative musicians, nor have many of them statues erected in their honor as yet.

The putative success of music teaching in our "grand" and much bragged about "system of public school education" is known by every honest investigator to be one of the grandest frauds under which taxpayers groan louder and louder each year, as the Board of Education begs louder and louder "Give, give!" and to which the taxpayers reply in pathetic cantoris, "What do we get, get?"

I am well aware of the reverence with which many people regard national public schools, and of the danger of "casting a stone" at them, even though it be but a pebble, but after many years' study of them, in nearly 400 towns and cities in America and forty-three in England, during my concert tours, which forced me to look for voices for new music among the children, I am convinced that music taught in such schools by paid teachers is a delusion and a snare, and up to date has not given adequate returns for the money expended on it.

I have found not the turn of a feather's difference in the average capacity to sing plain music at first sight between the children of Chicago, New York, New Haven, Albany, Baltimore, Washington, Newark, Paterson and Boston, and yet in some of these cities not a cent is expended for music in the public schools, while in others (as in Chicago and Boston) large appropriations are made for it as a specialty. Some of the teachers and superintendents encountered on my travels might well be esteemed as genuine freaks. One of them, a man named Jepson, in New Haven, and within smelling distance of Yale, actually published a report in 1888 that there were "4,000 solo singers" in New Haven public schools! Imagine the amount of young turkey cockishness engendered by such a boast.

In England things are, however, much worse, although the average artistic obliquity in both board and national schools I found to be about the same in London, Liverpool, Edinburgh, Bath, Bristol, Leeds, Manchester and Nottingham, but not in Glasgow, for there the proofs of an exceptional ability in public school music were abundantly afforded. But in the British Islands they have adopted the vile tonic sol-fa system, with the wandering or "movable" *do*, by which nearly 3,000,000 children are being kept from a knowledge of the classic notation on the staff, one of the most monumental artistic outrages known to civilization, and one which no Continental musician of eminence, French, German, Italian or Russian, has yet been known to tolerate, to foist which on New York public schools an attempt has been made, fortunately without success.

Now what has Dr. Brooks done? He has asked the opinions of the "comparative success" of the two systems (*i. e.*, that with the fixed and that with the movable *do*) from superintendents of schools in Boston, Chicago, St. Louis, Cincinnati, Cleveland, St. Paul, Minneapolis, Milwaukee, Washington, Springfield (Mass.), Providence, Newport, New Haven, Albany, Elmira, Trenton, Kansas

City (Kan.), and Kansas City (Mo.), as if any of those highly honorable and veracious gentlemen would be likely to abuse their own work or foul their own nests. I am only surprised that Pekin and Timbuctoo were not added to the list.

Did Dr. Brooks send to Paris or Berlin or Vienna or St. Petersburg (where the finest *alla capella* singing in Christendom is to be heard, according to Berlioz), for opinions? Not a bit of it. Not even New York or Brooklyn were worthy of notice or were asked for their experiences. But Newport and Trenton and Kansas City were invited to the aesthetic symposium. All of those cradles of oratorio and symphony were "in favor" of the wandering *do*, but no evidence appears that they ever tried the stationary *do* so long adopted by all great European capitals except in "unmusical England."

A little of the deep erudition of Dr. Brooks' army of educators may be diverting if not instructive.

Mr. Tomlins, of Chicago (this gentleman not a superintendent, however, but a teacher), writes: "I teach by the movable scale, not by absolute relations as in playing an instrument." As if it were a possible thing to sing correctly without observing the irrefragable rules of "absolute relations," as done in properly handling an instrument!

A Mr. Cole, superintendent (of his own schools of course) in Albany, writes that never in fifty years has music been taught with so much satisfaction as at the present time, with a "method" which consists (sic) of the movable scale. "Satisfaction" to whom? To the pupils, to the teachers, to the vendors of the text books, to musicians who require voices in operas, or to the taxpayers? Quite a margin for speculation, you may notice. Then Mr. Cole's system "consists of the movable scale." Does it indeed? What a queer system! Sans sharps and flats, sans melody, harmony, conjunct and disjunct, and without fundamentals, inversions or gradation of dynamics.

A very funny man named Gregory (superintendent in Trenton) writes: "I think it would be madness at this age of musical progression to think of teaching by the fixed *do*. The fixed *do* is discountenanced as illogical by all who have ever tried to teach children music, except a few Italians." Think of such an abnormal ignoramus masquerading as school superintendent, and wonder no longer that "New Jersey is outside of these United States." Ponder over the "madness" which rages in the conservatories of Germany, Russia, Hungary, Austria, Belgium, Italy, and eke in Spain, whose graduates, as readers of notes, must be far inferior to those in Trenton, because the former are brought up on the wet nurse bottle—according to Mr. Gregory—of that "madness," the fixed *do*! Let musicians tear their hair.

The opinion of Mr. W. W. Gilchrist, of Philadelphia, is truly Machiavelian in its equivocation. This gentleman, the only one of artistic repute among those quoted from, writes: "There are some who, having absolute pitch, read (music) without reference to key, note or to anything else" (the italics are mine). Mr. Gilchrist is too polite to state how correctly they probably read. But unctuous and rich above all is the opinion of a certain Hugh Clark, a "Mus. Doc.," too. (Those Mus. Docs. are always triphammers of pedagogy, you know, and terrorize the groundlings.) Ahem! After clearing his throat and loosening his necktie he delivers himself thusly:

"Reading by intervals is without question the most certain kind of reading, but it requires years of practice [yes, doctor, by fools, certes], and is rarely found except in those whose memory of intervals has been cultivated by playing some instrument." As if one could read music in any other way than "by intervals," if they read at all, and as if textbooks in anything should be printed in two vernaculars, one for normal students and another for idiots! A-b-a-b and 2 plus 2 make 4 are good spelling and good arithmetic for authors and sages as well as for children. But lest my readers, like the prophet in Elijah, cry, "It is enough," let me proceed to sum up.

No part of popular education seems to equal music in the number of average, incompetent, illiterate, pretentious, pedantic, presumptuous and pedagogic unpractical mercenaries to whom its custody is intrusted. An old saw declares that "the proof of the pudding is in the eating."

The taxpayers' servants in the schools do teach the rising generation to read English; they do not teach them to read music, and our country still allows the highest class of concerts to be invariable financial failures. Scholarship in everything else is rewarded and respected to a degree, while in music it is laughed at and humiliated, and by college bred men, too. The exceptions only prove the rule. What folly, therefore, where but one system has been tried (and in a country notorious for its vacuum of musical achievement), to ask for a plenum of opinions of the best and most successful methods of teaching, and from interested placemen at that! Yet this is what Dr. Brooks has done in all seriousness.

COROLLARY.

1. Any method of teaching class singing from a notation or on theories different to those of classic masters is vicious, because such systems unfit pupils for an enjoyment of the masterworks in music, whose vernacular is the vernacular of Christendom.

2. "Do" is "C" on a well tempered piano or other instrument, and "La" is "A" (435 beats), the proper and normal diapason of civilized musicians and instrument makers, singers, professors, composers, and virtuosi to-day, and no other sounds have a clear title to the names *Do* and *La*. After Col. Levi K. Fuller, of Vermont, has succeeded in getting a convention of instrument manufacturers to settle upon the important point of a universal diapason to fix *do* and the rest of the scale, Dr. Brooks cuts a queer figure as author of a pamphlet advocating the greased *do*, which shall slip and slide all over the keyboard, so that singers cannot tell how to pitch a tune in prayer meetings. Thus would this erudite gentleman aid in destroying the grand work which practical musicians have taken years to effect. This is like an engineer who would do away with the uniform width of railroad tracks to-day so that cars of different roads could not run on any but one road!

3. To teach tonic sol-fa to millions of children, as is now done in England, is to commit an atrocious crime against intelligence and artistic aspirations, for it is to shut said millions out of the glorious court of musical literature which is not printed in tonic sol-fa notation. It prevails in England because of its cheapness and because of the infamous belief by John Bull authorities that "anything, especially in art, is good enough for the poor." Tonic sol-fa is now "established." It is "nice," because it is "cheap and nasty."

4. The tonic sol-fa notation excludes all piano playing and orchestral composition, and compels pupils to learn a second alphabet and grammar for all instruments. It is as if English schools should teach pupils how to read the Bible, but not how to read the prayer book. It is the legitimate spawn of a people narrow in views, soaked with egomania, intolerant of foreign suggestions, resentful of outside superiority, as well as "insular" in birth and condition.

5. To bring up the rising generation in America to a belief in a movable *do* is one step toward tonic sol-fa, and is to disassociate names from sounds, just the contrary, in fact, of what all sound teachings indicate in language. It is as bad as mixing up vowels and consonants in grammar. "A" is the first letter of the alphabet, but the tonic sol-fa people make it the second, third, or twenty-sixth at pleasure. It has the sound of "A" or of "Ah," and never the sound of "B" or of "K" or of "O," and yet the tonic sol-fa sages would make it play at hide-and-go-seek all through the alphabet, metaphorically speaking. This destroys all sense of natural tonality in the growing ear, hence one hears more infamously out of tune singing in England than anywhere else outside of Africa.

6. The art cradles of the world recognize *do* (or *ut*), *re*, *mi*, *fa*, *la*, *si* as certain definite sounds, and so use these words to designate certain masterworks. Thus to a tonic sol-fa-ist it would mean nothing to refer to Beethoven's symphony in *fa* (the sixth) or the one in *re* (the second), for to them *fa* and *re* are any and every key in the gamut at pleasure. And this is the same, of course, with the advocates of the movable "do" abomination.

7. Sounds are the main things with singers. The right sounds in the right places and at the right times and in the right manner. The words, whether *do*, *re* or

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"snooks," are of quite a secondary importance and need not be quarreled over.

It is an undoubted misfortune, however, for our country that in so few instances are the public school music teachers found to be competent men, theorists, virtuosi, historians of art, physiologists, grammarians, fluent speakers, good disciplinarians, masters of lessons without book, good conductors, themselves good singers, composers, persons born with the gift of positive pitch or with an invariable consistency of logical sequence in presenting facts, which is of immense service in "preventing cruelty to children." Most of those gentry, however, believe with Cato that "in administration of any sort to feed well is the first and most profitable consideration," for in the whole length and breadth of our land truly artistic singing by children is something which no one ever dreams of enjoying, and he would not know where to hunt for it if he did.

JEROME HOPKINS, in the *Sun*.
CLOVER HILL HERMITAGE, June 25.

Zerrahn Resigns.

At a recent meeting of the board of government of the Handel and Haydn Society, of Boston, a letter from Mr. Carl Zerrahn was read, placing in the hands of the society his withdrawal as a candidate for re-election as conductor of the society. Mr. Zerrahn's withdrawal was accepted, and Mr. B. J. Lang was elected conductor for the coming season.

The following resolutions were passed in regard to Mr. Zerrahn:

In accepting the withdrawal of Carl Zerrahn from the office of conductor of the Handel and Haydn Society, the board of government desire to express their deep regret that this action on his part can be no longer postponed. While the unexampled length of his term of service has admonished us of its necessarily approaching termination, yet all have shrunk from contemplating its actual close. We cannot now be forgetful of the conditions that attended its beginning. When he first came to us he found a barren waste of musical ignorance and indifference. The conditions of life in America opened to him an unparalleled opportunity for an unparalleled career, in the work of raising a nation destitute of music to a recognized and honorable position in the musical world.

We are glad to declare our appreciation of his invaluable labors in behalf of our society. We are no less proud to have identified with our history one who for many years was the most conspicuous figure in music in America, and whose fame in our own department of music has never been overshadowed. In averting instant disaster in the bewildering emergencies that so often befall a conductor, when performers are many and their duties varied, his power and alertness and resourcefulness have never failed, and have justly won him unbounded praise.

He has been no less remarkable in inspiring deep personal attachment to himself in those whose musical activities he has directed. We feel that it is not the extravagance of compliment, but the simplicity and soberness of truth, to say that among the countless singers in our own and other societies whom his baton has directed there is not one who does not entertain toward him a strong personal friendship. This unity of sentiment, so unusual in any relation of life, is an unanswerable testimony to his personal worth, and will never cease to follow him with its benediction.

Howard A. Brockway.

MR. HOWARD A. BROCKWAY, the talented young New York composer, whose orchestral works were so warmly received in Berlin by press and public, returned last week to this city. Mr. Brockway is a young man of winning presence and is very moderate about his success.

He studied while abroad with Mr. O. B. Boissé, the American composer, now a resident of Berlin. We anticipate with pleasure the hearing of Mr. Brockway's Symphony and Ballade for orchestra, both of which were carefully analyzed by Mr. Otto Fliedersheim in *THE MUSICAL COURIER* some time ago. Mr. Brockway will remain in this city for the present.

Brussels.—The directors of the Monnaie Theatre at Brussels are preparing Wagner's *Die Meistersinger*, which will be produced next winter.

Re-engaged.—The success of German opera at the Drury Lane Theatre has led to the engagement of the Dresden Opera Company for the season of 1896.

The Fight is Finished.—Catulle Mendes has withdrawn his process against Signor Leoncavallo. The scene of the murder of the actress by her husband before the audience, which M. Mendes imagined was borrowed from a piece of his own for the last act of *Pagliacci*, substantially appears in Bousquet's opera *Tabarin*, produced as far back as 1852.—*London News*.

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Clary's Trilby Songs.—Miss Mary Louise Clary, the contralto, made a flying trip to Louisville this week to sing on Tuesday evening in the opening concert of the summer series given each year by the Triennial Club of that city. One-half of her program was devoted to the Trilby songs, in which her wonderful voice has recently been so much admired. Miss Clary will return to-morrow to her post in Trilby at the Garden Theatre.

Misses Shafer and Miller.—Those admirable ensemble pianists, the Misses Shafer and Miller, of Springfield, Ohio, will be very busy filling engagements next fall and winter. These artists are enlarging their repertory during this summer, as there will be much demand for ensemble playing at concerts and musicales, the style having become quite fashionable.

Dora Valesca Becker, Violinist.—Dora Valesca Becker played at a first subscription concert on July 2, under the direction of Mrs. Martin, Sarasate's *Zigeunerweisen*, Suite No. 3, by Reis, and, with Mrs. Martin and Victor Herbert, Trio, by De Beriot. Dr. Carl Martin and Mrs. Schilling sang.

Indianapolis Metropolitan Music School.—The following have been chosen to constitute a board of directors for the new Indianapolis Metropolitan School of Music: Mr. and Mrs. Bernard Vonnegut, Dr. and Mrs. H. O. Pantzer, Mr. and Mrs. T. L. Sewall, Mrs. A. M. Robertson, Mrs. D. L. Whittier, Mrs. Joseph Jencks, Mrs. Henry Jameson, Mrs. J. L. Ketcham, Maurice J. Butler, Charles Martindale, Dr. E. F. Hodges, V. T. Malott, the Rev. F. E. Dewhurst, Henry Schnull, the Rev. N. A. Hyde, the Rev. H. A. Buchtel, R. B. F. Peirce, Hervey Bates and Daniel M. Ransdell. The faculty consists of F. X. Arens, O. W. Pierce, Richard Schliwien, R. A. Newland, Frank Maffey, Walter Sprankle, Mrs. Flora M. Hunter, Mrs. Harriet A. Prunk, Miss Sweeney, Miss Wilcox and Miss Crouse.

Clary's Manager.—Remington Squire, the manager of Mary Louise Clary, the well-known contralto, is spending this week with his parents in Ilion, N. Y.

Oscar Franklin Comstock.—Oscar Franklin Comstock has returned from Meadville, Pa. While recuperating his health he also gave there several song and piano recitals. Of the second the *Meadville Gazette* says:

The best can only be said of the second piano, organ and voice recital given by Mr. Oscar Franklin Comstock before the pupils of the Meadville Conservatory of Music, Thursday afternoon. The kindness of Mr. Comstock in giving these recitals has been greatly appreciated and of great benefit to the music student. He has a happy blending of good qualities, and every selection was given with a high grade of excellence, sufficient to inspire enthusiasm and admiration. The beautiful program was instructive and closed with two organ numbers which sent the large audience away with many expressions of delight over the treat they had been permitted to enjoy.

Mr. Comstock will remain in Brooklyn part of this summer and continue his work as organist of St. Bartholomew's, New York city, in the absence of Mr. Warren.

Sam. Baldwin Leaves St. Paul.—Prof. Samuel F. Baldwin will be no longer a prominent figure among local musical artists. He has presided for the last time at the organ in Immaculate Conception Church. He will go to New York to reside permanently. Mr. Baldwin feels that he has not been given the proper support by the people of the Twin Cities and that he has a better opening in the East. He will leave in the fall and will at once enter into

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active work in Gotham. He will take charge of two choral societies that are awaiting his coming. His work will be among the most critical of Eastern people. In the time he has been located here he has become identified with so many matters that his leaving will be a decided loss.—*Minneapolis Times*.

Felix Heink.—The pianist Felix Heink, of the Rochester College of Music, played at the second grand concert given in that city by the college on June 26. He played Sonata No. 1, by Haydn; *Isolde*, for the left hand, by Ravina; Romance in F sharp major, by Schumann; *Campanella*, Paganini-Liszt, and a composition of his own, *Idylle* in A major. The *Rochester Herald* says:

Mr. Heink was in good form, and played with even more than his accustomed skill and feeling. His rendition of the Ravina composition for left hand only was admirably accomplished, in fact the most enjoyable number of the program and the only one accorded an encore. The pianist responded with Ascher's *Danse des Nègres*, a grotesque bit of characteristic piano music that delightfully relieved the tension of the severely classical standard of the musicals. The Schumann romance and Mr. Heink's own little *Idylle* were rendered in a manner deserving of high praise.

Dirk Haagmans Sails.—Dirk Haagmans sailed recently for Rotterdam, where he will remain until his return next fall.

Jaroslaw de Zielinski.—This well-known Buffalo pianist gave recently a lecture-recital on Composers of To-day before the Indiana State Music Teachers' Association at New Albany, Ind., creating a great enthusiasm with his playing as well as with his interesting talk. After playing in Toledo and one or two other places he has sailed for Nova Scotia, where he will pass the summer.

Winkler Will Play.—Mr. Leopold Winkler, pianist, has been engaged as soloist for the Brighton Beach concert of the Seidl Orchestra on Friday evening. Mr. Winkler will play the Hungarian Fantasia of Liszt, for piano and orchestra.

A Novel Idea.—Mr. Frederic Grant Gleason gave a concert in the Auditorium Recital Hall, Chicago, June 24. The program was made up of compositions written by Mr. Gleason's pupils in his classes at the Chicago Conservatory of Music. The scheme is certainly a novel one. We give the program in full:

L'Espagnole, Kathleen Shippen, Misses Shippen and Celeste B. Nellis; song, O Lord Be My Guide, Florence Coleman Rosenthal, Miss Emma J. Gregg; piano, Berceuse, Carl E. Woodruff, Mr. Woodruff; piano, violin and violoncello, *Misaut*, Kathleen M. Shippen, Miss Shippen, Miss Almeda P. Mann, Mr. C. L. Jenness; songs, *Lullaby*, Break, Break, Break, Robert W. Stevens, Miss Jessie Buck; violin, Largo, Katherine Wood, Misses Wood and Almeda P. Mann; piano, *Memories*, Kathleen M. Shippen, Miss Shippen; piano, gavot, waltz, Katherine Wood, Miss Wood; quartets, *The Lord Is My Shepherd*, In Heavenly Love Abiding, Carl E. Woodruff, Miss Florence Loomis, Miss Gregg, Mr. Alfred Shaw, Mr. Ralph Sapp; piano, *Slumber Song*, gavot, Katherine Howard, Miss Howard; piano, Berceuse, Album Leaf, Charles Wilbur MacDonald; Mr. MacDonald; song, A May Madrigal, Katherine Howard, Miss Florence L. Loomis; piano, concerto in C sharp minor (first movement), Robert W. Stevens, Mr. Stevens; orchestral part upon a second piano by Miss Celeste B. Nellis.

A Barili Pupils' Concert.—Here is a specimen program of a concert given recently in Atlanta, Ga., by the pupils of Alfredo Barili:

Sonata for two pianos, Mozart, Mr. Raymond Barth and Mr. Barili; song, I Love Thee, Dudley Buck, Mr. Walter Harrison; songs, Sing, Smile, Slumber, Gounod; Oh! Say Not Love's a Rover, Barili; A Gentle Flower Thou Art, Neidinger, Miss Bessie Rathbun; piano solo, Villanella, Raff, Miss Mary Ormond; songs, Hindoo Song, Benberg; Were I Gard'ner of the Skies, Chaminade, Miss Eudora Woods; piano solos, La Pileuse, Raff; Valse Caprice, Chaminade, Miss Gertrude Cobb; finale from *Tristan and Isolde*, Wagner-Fringheim, Mr. Raymond Barth and Mr. Barili; cavatina from *The Huguenots*, Lieti Signori, Meyerbeer, Miss Rathbun; piano solo, masurka, Leschetizky, Miss Leta Dallas; cantabile from *Samson and Delilah*, Saint-Saëns, Miss Woods; piano solos, Cascade du Chaudron, Bendel; Venezia, Liszt, Mr. Barth; song, From Thy Dear Eyes My Songs Are Flowing, Mr. Harrison.

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Diplomatic Harmony.

INASMUCH as there is a certain element of comedy in diplomacy, and as the main purpose of the latter is the maintenance of harmony, it is only natural that ambassadors, envoys, secretaries, and even the small fry of the profession—the attachés—should manifest a very pronounced taste for the drama and for music. Some shine as playwrights, others as composers, some again as amateur actors, while quite a large contingent, especially the juniors, content themselves with posing as patrons of the stage. For it is only a full-fledged ambassador, such as Sir Edward Malet, who has as his brother-in-law a millionaire duke, owning the biggest theatre in London, who can hope to induce a manager to go to the expense of putting on the stage an opera bearing his excellency's name as author on the title page. Sir Edward is the librettist of the new opera *Harold*. Usually it is the composer of the music who comes in for whatever kudos the piece may produce, and it is his name alone that is associated with the opera, the librettist remaining in the background and in obscurity. But in the case of *Harold* the composer, F. Cowen, is completely subordinated to the librettist.

I recall seeing Sir Edward as *Fabio* in his one-act drama, *Caterina Cornaro*, Queen of Cyprus, which was given in 1888 at Lady Dufferin's hospitable house in Cairo. Sir Edward has everything to make a good actor—a melodious and pleasing voice, a perfect command of his features, plenty of assurance and an exceedingly lithe and athletic physique. Of the latter fact in particular I can vouch, as I have seen him put eight high-backed dining-room chairs in a line and then clear them with a flying leap, like a hunter, landing lightly on his hands and feet on the floor beyond. Only once have I known him to come to grief in the performance of this clever trick. He lost his nerve at the critical moment, fell short and broke his leg on the back of the last chair. He took the accident philosophically, the only concern that he displayed being lest it should become known how the mishap had occurred. For he feared that it would impair the prestige and dignity of his office were the fact to leak out that Her British Majesty's Minister Plenipotentiary had smashed a leg leaping over the backs of chairs like a schoolboy.

SIR EDWARD'S ANCESTRY.

Lady Erymtrude Russell was considered by some as having made a misalliance when, just ten years ago, she married Edward Malet. From a purely financial point of view this may have been the case; for Malet had nothing but his official pay, whereas, as daughter of the ninth Duke of Bedford, she was one of the greatest heiresses in the United Kingdom. But although a commoner, he was fully her equal as regards lineage and blue blood. While the Russells are able to trace their ancestry only to the reign of Henry II., the Malets go back to the Conquest, Sir Edward being the twenty-fourth in unbroken descent from the William Malet who figures in history as the kinsman and comrade-in-arms of William the Conqueror.

Perhaps there was just a touch of ancestral pride—very pardonable it must be admitted—that led Sir Edward to give so prominent a rôle to this William Malet in his *Harold*, the only serious defect in the presentation of which at Covent Garden the other day seems to have been the odd mistake in the scene where *Harold* is called upon to pledge himself to support the claims of William of Normandy to the English throne. *Harold* swears on what he

believes to be an ordinary altar, but has no sooner taken the oath than a priest draws aside a cloth and shows to him that it is a glass sarcophagus containing the embalmed body of a saint, dead several hundred years. On the Covent Garden stage this glass sarcophagus is illuminated by electric lights, which seem droll and incongruous when it is borne in mind that the scene pictured is one of 900 years ago.

For some reason Berlin seems to inspire British Ambassadors with operatic aspirations. Among Sir Edward's predecessors in the Prussian capital I can recall the name of that Earl Westmoreland who was far prouder of the operas that he composed than of his diplomatic achievements. He was wont to surround himself with a staff of secretaries and attachés possessed of musical tastes and instincts, whose chief duties seem to have consisted, not in writing dispatches, but in transcribing to paper the operas and morceaux composed by their chief. These he would communicate to them either by humming or by whistling, and it is related that even when he went out riding or driving he would always have one of his attachés with him to place on record anything that His Excellency might be pleased to hum.

I do not know if any of Lord Lytton's graceful dramatic trifles were ever performed save in the salons of Paris and London, but his successor at the Embassy in Paris, Lord Dufferin, is one of the foremost amateur actors of his day, and appeared for the last time on the boards with the Marchioness at the British Embassy at Rome just before the transfer of the Marquis to the French capital. Sir Hubert Jerminham, formerly British Minister at Belgrade, and now Governor of Mauritius, was likewise celebrated at one time for his acting—he used to figure in the private theatricals at Compiègne, St. Cloud and Fontainebleau in the days of Napoleon III.—and is the author of a large number of witty vaudevilles, while Sir Frank Lascelles, Her Majesty's Ambassador at St. Petersburg, used, in days gone by, to be famed not only for his acting, as was likewise Lady Lascelles, but also for his extraordinary powers of mimicry.

DISTINGUISHED GERMAN AMATEURS.

There are no less than three ambassadors of the German Empire who may be said to owe their eminence to their musical talents. The one is Baron von Keudell, so many years envoy at Rome, where he would spend hours every day playing duets with Queen Margherita. He was formerly Bismarck's private secretary, and when the Iron Chancellor was worried and annoyed the Bismarck boys would call upon "Tante" (Auntie) Keudell, as they nicknamed this good natured blond giant in consequence of his finical, feminine ways, to soothe their father, much in the manner that David soothed Saul, by playing with that incomparable touch of his some of those plaintive, pathetic old German songs which seem to have been composed especially for the purpose of driving away from one's heart hard and harsh thoughts. The Bismarcks always remembered with gratitude the many troubles, disappointments and annoyances that had been softened by "Auntie" Keudell's piano playing, and may be said to have paid their debt when they secured for him the lucrative appointment of Ambassador to the Quirinal.

His successor there, Baron von Bülow, is a still more passionate lover of music, and his talents in this art have carried him over obstacles that would have wrecked the career of almost any other diplomat. For Von Bülow, a handsome, fair haired man, was indiscreet enough while

secretary of legation to run away with an ambassador's dress, and that ambassador no other than the lovely wife of his chief. She is as enthusiastic a musician as himself, whereas her first husband detested the very sound of a piano. There was a divorce, and then the pretty ambassador married the secretary, who has since become an ambassador, although barely forty-five years old, while his former chief still remains a mere minister plenipotentiary. Baroness von Bülow, let me add, is a sister of that Prince Camporeale who was attached for so many years to the Italian mission at Washington, and is a daughter of that brilliant woman, Donna Laura Minghetti, whose salon at Rome has for the last quarter of a century enjoyed a European reputation.

The Baron is one of the Emperor William's intimate friends, the young monarch having been especially attracted to him by his musical talents, much in the same way as toward Count Philip zu Eulenburg, now German Ambassador at Vienna. Count Eulenburg is credited with helping his sovereign in his musical compositions, and possesses extraordinary talent for setting poems and verses to music. It is probably owing to this that he has been able to overcome the very serious impediments at the outset of his career which entailed a sentence of several months' imprisonment and the payment of a heavy fine, the punishment being inflicted for his having cut down with his sword and killed in cold blood in the streets of Bonn a defenceless civilian who had inadvertently jostled him. He might have escaped with a less severe punishment had it not been for the fact that the victim happened to be the chief of Queen Victoria's second son, Duke Alfred of Edinburgh, now ruler of Coburg-Gotha, and that Queen Victoria was especially indignant at the outrage, writing herself a letter to the old Emperor William to demand the punishment of the count and compensation for the family of the unfortunate cook.

But of all ambassadors the most musical has undoubtedly been Prince Richard Metternich, who died the other day. He composed innumerable waltzes, polkas and operettas, most of them under a nom de plume, his dance music, however, being signed with his initials. He was an incomparable actor, as was also his intimate friend and lifelong colleague, Count Nigra, who, after representing Italy during the last ten years of the Empire at the Tuilleries, now is King Humbert's Ambassador at Vienna. Both one and the other used to take the leading part in the amateur theatricals which constituted one of the principal diversions of the Empress Eugénie. It was particularly as a musician, however, that Prince Metternich shone. Every evening he would sit down at the piano immediately after dinner and seldom rise until he retired for the night.

These are only a few of the ambassadors who have been distinguished for their musical talents, and inasmuch as it is to the efforts of members of the diplomatic profession above all others that the world is mainly indebted for its preservation of peace and for the maintenance of friendly understanding between nations, we can only rejoice that they are so strongly imbued with harmony.—*Ex-Attaché, in the Tribune.*

Mme. Patti at Covent Garden.—LONDON, July 6.—Mme. Patti's last appearance at the Covent Garden Theatre created a furor. Among those who attended were the Prince and Princess of Wales, the Duke and Duchess of York, the Crown Prince and Crown Princess of Greece, and the Crown Princess of Denmark. They heartily applauded the singer. The diva will reappear in 1896.—*Sun.*

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MINNEAPOLIS.

MINNEAPOLIS, June 28, 1895.

PINAFORE on a real boat resting on the waters of Lake Harriet, an audience of 6,000 to 8,000 people at the pavilion, while hundreds of carriages with their gaily dressed occupants crowded as near to the handsome boat as possible, is the musical sensation of the week. It is a grand success, too, and the Street Railway Company never did a better thing than to inaugurate light opera at Lake Harriet. Of course, the novelty of a real boat properly equipped was a masterstroke in the proceedings, and has drawn immensely. The New York Opera Company are the professional exponents of the opera, and have established themselves in the favorable opinion of the Minneapolis public.

The summer session at the Northwestern Conservatory and the Manning College schools of music has fairly opened with good attendance, and promises well for a successful season. Clarence Marshall, director at the conservatory, will have charge of his own school, having decided not to take an "outing" until later on. Mr. Max Decsi, a new member of the faculty at Manning College, has charge of the session in music for that school. In October Mr. Decsi will present Millocker's Gasperone, which he promises shall be artistically performed.

Songs of the North is the name of a work in process of publication from the pen of Mme. Valborg Hovind Stubb. The work itself is a compilation of songs by eminent composers of Norway, Sweden and Denmark. The literary portion consists of a history of music in the North, an exposition of its character as distinctive from other schools of music, a description of its folk-song and biographies of its composers. These are to be contained in two volumes, embellished with portraits of the composers and dedicated to the two greatest songstresses of that far away Northland—Vol. I. to the memory of Jenny Lind-Goldschmidt, and Vol. II. to Christine Nilsson.

The importance of Mme. Stubb's work lies in the fact that she shows to the world the beauty, strength and distinctive character of the music of these countries, as distinguished from other lands. Each of these, again, have peculiar features of their own, as do different sections of a country display provincialisms in speech.

Looking over the proof sheets a few days ago I was amazed at the amount of work accomplished within the last year by this indefatigable woman. Mrs. Stubb is a highly educated and accomplished woman, and such a task as this could not have come from better hands. Thoroughly learned in the various schools of music, a close student in the art, a pupil of some of the most celebrated masters of the Old World, with an extended personal acquaintance among world renowned artists, she is eminently fitted for the work she has undertaken. A few of the biographies only are compiled from other works, the rest are from personal knowledge and direct correspondence. It is written in English, and its diction is easy, elegant and concise. The words of the songs have English translations from the pen of Mrs. Moore, of Madison, Wis.

"This is my mission," said Mrs. Stubb. "There are 60,000 Scandinavians in Minneapolis, and much musical talent among them. They will not realize the value and importance of their own music unless given to them in this way. As for the musical world at large, the other schools have overshadowed us and now I will hold out my sweet blossom to the sun of their approval." Thus she talks of her work, and we who know her value the splendid ambition that supports the learning and force that has set itself to the great work before her.

Songs of the North will be issued in the early autumn.

ACTON HORTON.

NEWARK.

NEWARK, N. J., July 4, 1895.

THE concert season in Newark ended some weeks ago, but the musical season virtually closed Sunday evening, June 30, with the final musical services of the Roseville Avenue Presbyterian Church.

A complete list of the artists engaged at this church during the past season, and, if time and space permitted, a résumé of the programs interpreted, are a sufficient guarantee of the high musical and mental resources of this unique organ loft, so ably conducted by its permanent organist, Mr. Henry Hall Dunklee, a musician whose modesty and intrinsic value have long been appreciated in New Jersey.

Mr. Dunklee is a man of fine musical instincts and interpretative powers, with a temperament enabling him to draw largely upon those resources. To him many young singers are indebted for an introduction, and those artists of long standing in the musical field receive lucrative engagements. The organ loft over which Mr. Dunklee presides is not alone restricted to the appearance of metropolitan singers; applications are made and engagements contracted with vocalists from all parts of the country. The work is systematically conducted, and if singers prove satisfactory they are often re-engaged.

Mr. Dunklee is a generous, sympathetic man, and of very approachable manner, not too exacting, unprejudiced and ever ready to recognize talent; indeed his particular fad seems to be to discover new vocal lights.

This brief account of a centre of musical attraction which has

never obtruded itself upon the public by advertising or self-aggrandizement has made its power felt by a steady and constant artistic advancement, and it has conscientiously earned the right of being placed at the head of choirs in the city of Newark.

It is not spasmodic in its choice of good singers and excellent programs, but at any time during the musical season one can be assured of hearing all that is best vocally and musically in the Roseville Avenue Presbyterian Church.

I submit the following list of artists engaged by Mr. Dunklee during the past season:

Sopranos—Mrs. Gertrude Luther, Mrs. Oriska Glover, Miss Effie Stewart, Miss Kathryn Hilke, Miss Elizabeth Kimball, Miss Alice A. Purdy, Mrs. F. S. Van Liew, Miss Sophia Friedmann, Mrs. Ida Gray Scott, Mme. Carrie Hun King, Miss Lillian Kompff. Contraltos—Miss Eva Hawkes, Mrs. Mortimer H. Leonard, Miss Ruth Thompson, Mrs. Marguerite Morrow, Mrs. Adele Laeis Baldwin, Mrs. Antonia Sawyer, Mrs. Fredk. Dean, Miss Alice Mandelick.

Tenors—Mr. William Courtney, Mr. Richie Ling, Mr. George L. Moore, Mr. George E. Devoll, Mr. H. Evan Williams, Mr. J. H. Van Arsdale, Mr. Raymond Smith.

Baritones—Mr. Grant Odell, Mr. Lewis Williams, Dr. Carl Martin, Mr. Emil Senger, Mr. Luther Gail Allen, Mr. Gwilym Miles, Mr. Perry Averill. MABEL LINDLEY THOMPSON.

ATLANTA.

ATLANTA, Ga., July 5, 1895.

SINCE my last letter to you, some two months since, musical happenings have been frequent and important enough to deserve more frequent chronology. Preparations for my intended departure from this city have prevented my writing often. In this connection it may be of interest to tell of a testimonial concert given me by a number of the principal artists of this city, May 23, at The Grand.

I was the piano soloist, Mr. I. M. Mayer was accompanist and Mr. Aldo Giuseppe Randegger appeared with the following: Mr. Gustav W. Pringnitz, violinist; Mr. Boehm, violist, and Mr. Oscar Papenheimer, cellist, in a Beethoven quartet.

Madame Bredelli-Duerr, dramatic soprano; Miss Josephine Littlefield, mezzo; Mrs. M. M. O'Brien, contralto, and Mr. Wm. Owens, tenor, sang.

Twelve days later I gave a piano recital at the Freyer & Bradley Concert Hall. The following program was performed: Busseled, Beethoven-Liszt; etude, E major, prelude, G major, Berceuse, Chopin; Toccata, Schumann; Water Nymphs, Narcissus (water scenes), Nevin; sonata, B flat minor, Chopin; ballade, op. 12, Reinecke; Fairy Tale, Raff; Si oiseau j'étais, a toi je volerais, Henselt.

On the evening of May 2 a concert for the benefit of the Odd Fellows was given by some of the best Atlanta musicians. This occurred in the New Lyceum Theatre. Critics agree that Mr. I. M. Mayer, solo pianist, was tremendously effective in the Rubinstein Staccato Etude and in a Godard valse. Mr. and Mrs. Frank Pearson, bass and soprano, two of our most popular singers, were also in fine form.

Owing to innumerable private musicales and concerts which everybody who amounts to anything in the social world feels desirous of giving for the benefit of the exposition—and most of them of excellent character, too—the ordinary concert for the benefit of the giver is miserably attended. Even comic opera is not a drawing success, and grand opera, which is at all times in the nature of an experiment here, was this year miserably attended.

One of the most unique affairs I have ever heard of was a recital given here by Josef von Hartmann, the celebrated one armed pianist, and Joseph Hart Denck, pianist. The first part of the program consisted of arrangements for left hand alone of such well-known pieces as the Henselt Bird Study, Scharwenka Polish Dance, Arrangement of the Mocking Bird, Johnnie Get Your Hair Cut and Elephant Walk the Rope—all played (the last three mentioned) at one time.

I wish you could have heard it; it was really a tremendous performance, besides showing remarkable ingenuity in the arrangement.

The second part of the program was given by Denck himself, who is now in fine form. It was afterward discovered that Josef von Hartmann was really Joseph Hart Denck, cleverly disguised in wig and paint. There was considerable doubt about that, however, until the management acknowledged the trick in an interview on the subject in an evening paper.

In regard to a conservatory of music soon to be established here you will be informed later. Professor Beechwood, of New York, is to be the founder and director.

The Chautauqua, now in session at The Grand, is to be congratulated on having furnished Atlanta some of the most delightful solo singing I remember to have heard here.

Mme. Cecilia Epping-Housen Bailey is the singer who has given such pleasure. Her voice is so clear and true, her enunciation so perfect and her art so unflinching that her popularity must everywhere be instantaneous. Miss Marguerite Wuerts was violin soloist.

Among the many singers who have appeared most frequently in public here perhaps no one has so many ardent admirers as Mr. Wm. Owens, tenor. This fact was emphasized the last evening of the opera season just closed, when Mr. Owens was advertised to sing the first act of Faust after the opera for the evening had been given. I think the largest audience these performances had so far drawn was present, moved principally by the desire to see how he would act the part. About his singing of course there was no sort of question. Imagine our disappointment when the curtain was raised to see Faust in evening suit, and Mephistopheles in business ditto, seated amicably together on a sofa! As the management could not arrange a rehearsal it had been decided to give the affair in concert form. Of course Owens sang the part beautifully, but certainly remarkable work was needed to keep the affair from seeming very ridiculous.

HENRY HOWELL.

Measuring Noises.

THIS is an age of exact measurements, of scientific standards of all kinds, of atomic weights, of electric units, of units of heat and light and work. Mr. Hiram Maxim now proposes in *Engineering* a new class of measurements to establish a standard of sound, or rather of noise, for the guidance of courts of law and the protection of manufacturers.

Noises are complained of as being nuisances, and injunctions are applied for against manufacturers on statements which are often exaggerated and imaginary, the accuracy of which it is difficult to test. Mr. Maxim asks experimenters in acoustics to take the matter in hand and to determine an absolute measure of sound. He suggests some kind of a phonograph on which the wave of the ordinary street sounds should be recorded and compared with the wave of the noise complained of, so that the increase in sound caused by the machinery could be measured at a glance.

To measure the sound to the ear he suggests that shot of a certain size be dropped from a fixed height on a standard diaphragm, and that the variations in sound be measured by increasing or decreasing the distance of the drop in proportion to the undulations of the sound wave. For scientific purposes Mr. Maxim's suggestion seems well worth carrying out. There is no reason why we should not have a unit of volume or intensity, or carrying power of sound, as well as a unit of pitch. There seems to be no reason why standard units of taste and smell should not be established also.

But when it comes to applying these scientific units to defining nuisances we protest. They are not to be measured by volume or intensity, but by the effect they have on the nerves of a normal human being. A single drop of water falling on a tin roof at regular intervals will keep a man awake where a deluge will not.

A discordant instrument, a flatting voice, a German band out of tune, a crying baby, an amorous tomcat, an ungoverned arle, a squeaky saw, the girl who practices six hours a day cannot be measured by any waves of sound. They must be brought into court on their own unmitigated atrocity, if a just judgment is to be given.

It is not the sound or the smell that is produced that the courts will need to measure, but the sounds that reach our ears and the smells that reach our noses, and for these we fear Mr. Maxim will find it difficult to establish a universally accepted unit.—Sun.

Musical Items.

The Flechter Trial.—The trial of Victor S. Flechter, charged with the larceny of the now famous Bott Stradivarius, was continued before Justice Flammer in Jefferson Market Police Court, on Friday last, and a postponement was then secured until yesterday, Tuesday, July 9, too late for any of the particulars to appear in this issue of THE MUSICAL COURIER.

Julius Steger Arrives.—Julius Steger, baritone, formerly leading man of the F. C. Whitney Opera Company in The Algerian and The Fencing Master, was a passenger on the steamship Saale, which arrived here Tuesday of last week. Mr. Steger has spent almost a year studying in Vienna under the celebrated vocal instructor, Prof. Josef Gansbacher.

He has signed a two years' contract with Mr. George Edwardes, of London, whereby he is to sing the leading male part in that gentleman's productions both in England and America, opening at the Broadway Theatre in this city in October in Gilbert and Carr's new comic opera, His Excellency.

Mr. Steger will return to England to rehearse in a few weeks. It is not unlikely that W. S. Gilbert will come to this country to stage his opera.—World.

The Sphinx.—A comic opera in three acts called The Sphinx was sung at the Casino last Monday night by the Harry Askins Company. The work is by William M. Browne and Lewis S. Thompson.

That excellent musician Mr. Julian Edwards conducted. The opera made a very good impression. Detailed criticism will be given in our next issue.



THE PRINTING for Mr. Wm. C. Carl is done by The Lotus Press. Musical people will find it an advantage to order from them as this class of printing is their specialty, and they have lots of samples to show : : :

THE LOTUS PRESS
140 W. 23d STREET, N. Y.

MUSIC SENT FOR CRITICISM.

Robert Cooke & Co., London.

EMILIO PIZZI, Songs.

The composer of Gabriella (whose opera was introduced here by Madame Adelina Patti) contributes from time to time pleasant little lyrics for voice and piano. His most recent drawing-room songs are Until We Met, with English and German words; Song Beside the Cradle, and the Poet's Message, these words being translated by Alfred Forman from Victor Hugo.

The first has a somewhat passionate strain, which is well sustained until the final climax. Highest note G, with an optional A or B flat. The second has a berceuse for the accompaniment, and the words are enunciated with the vocal melody that is occasionally contracted to a monotone, possibly with a view to their more effective delivery, especially at the close, when all becomes soft and slow and finally dies away. The third song has a brilliant arpeggio for accompaniment, which seems to require the aid of a second person. The engraving, paper, &c., are of the very best. This writer's other songs (having English and German words) are put forth by the same firm, who have the exclusive right to publish all his new compositions. Their titles include A Realm of Roses, Baby Sleeps and the Seasons of Love.

GUIDO PAPINI, Saudade (Larme d'Amour).

This piece is most truly a "happy finding."

Violin players who constantly seek for melodies that have a highly rapturous or deeply sorrowful character will seize with avidity this modest appearing trifle, play it several times, and revel in its many charms.

It begins with a passage for the fourth string that has a most peculiar melancholic expression and then rises with passionate intensity to notes of greater altitude, force and fire. Afterward it sinks with a certain, sweet sighing sadness to a tranquil close, which by a multitude of delicate and refined touches is made surprisingly and strangely beautiful. Nothing commonplace, vulgar or tiresome here-in appears; all is mysteriously fascinating.

The piano part greatly intensifies all the melodic expressions by the use of harmonies that are rich in brilliant discords and restless modulations having syncopated rhythms. It is hardly possible to regard with indifference any utterances that are so high strung as these.

This internal unrest betrayed by the accompaniment so reacts upon the violin melody as to make every note of it

appear to be tremulously alive with passionate enthusiasm and strong emotion, which is still a most marked feature when the passages are not rendered with full tones. The piece is unreservedly recommended to art lovers.

H. Kiebler & Brother, Pittsburg, Pa.

ARTHUR NEVIN, Alone.

A well written little song of three plates here attracts attention from the artistic appearance of the finished part writing, &c. The harmonies show a certain freedom and also restraint, for each phrase begins with temerity and proceeds with timidity. There is a feeling that the composer is about to launch forth into the open sea of harmony, yet with every essay he immediately begins to "hug the shore."

This becomes evident on regarding the cadences, which are almost without exception in A flat, and 'he key of the song is this A flat. Such peculiarities may not seem to detract from its merits with many singers; yet it is well in them to note evidences of design, such as a well devised scheme of modulatory plans in all its compositions, which from their style evidently lay claim to be regarded as specimens of high art, however short and unpretending they may be.

The words by Gordon Kent also deserve notice.

Stanley, Lucas, Weber, Plitt & Hatzfeld, London and Leipzig.

E. VAN DER STRAETEN, *Abendempfindung* (Evening Song).

A very pleasant andantino melody is here set for a violoncello, with accompaniment for the piano, which will find favor with amateurs. It is in the key of G, and has a sustained choral-like character that will be found particularly useful to teachers striving to lead pupils to produce a good quality of tone.

SIG. STOJOWSKI, *Cosaque Fantastique*

This most accomplished composer has lately put forth a series of Danses Humoresques which prove to be very entertaining. The sixth is highly characteristic, and will be found useful to students because of the different styles of playing employed. Octave passages divided between the hands, slow melodies accompanied with a continuous shake, &c., are used, which form agreeable changes to both executants and listeners. The movement is marked tempo vivace, and in the hands of a good player will prove a welcome solo.

A Douillet Recital.—Pierre Douillet, the pianist, gave two recitals recently in Portland, Ore., with great success.

At Griffin Corners.—Dr. and Mrs. Heidenfelt (Minnie B. Richards) are spending the summer in the newly built cottages at Griffin Corners.

The Late Henry Lambeth.—Mr. Henry Lambeth, the Scottish musician who has just died in Boston, was born near Gosport in 1823, and went to Glasgow in 1853 as city organist. In 1859 he was appointed conductor of the Glasgow Choral Union, a post he held until 1890. In 1872 he formed a choir of picked voices, and in the department of Scotch music its concerts met with much success. Mr. Lambeth harmonized various Scotch melodies in an effective manner. He was also the composer of songs and piano pieces. He made a tour of the United States with his choir in 1890.

Violins at Auction.—I have more than once remarked that the extravagant prices so frequently mentioned in print as the value of old Italian violins are never reached under the purifying fire of the auction room. We hear of this or that fiddle being worth its £2,000 or £3,000, and of another violin being bought (for presentation) for the ridiculously low sum of £1500. But it is, I believe, the truth, and, if so, it is a remarkable fact that even under the most favorable circumstances no violin has ever at auction realized anything like £1,000. Last week there was an auction at Puttick & Simpson's of undoubtedly genuine instruments from the collections of Davis Cooper, Stanistreet, Finzi and others. The highest price reached was for a Strad. of 1728, which went for £300—a serious drop on the £2,000 or £3,000 of the newspaper paragraphists. A fine Amati went for £145, an F. Ruggeri of 1698 for £60 an A. and H. Amati of 1618 for £75 and so forth. Some excellent old Italian violins were sold for under £50, and this, I believe, was quite up to their real value. The moral, I suppose, is that if I want to buy a violin I shall be wise to buy it at auction. On the other hand, if I want to sell one, the highest price I can obtain is —by newspaper paragraph.—From the London Truth.

THE MUSICAL STANDARD.

A WEEKLY NEWSPAPER FOR MUSICIANS. Established 1862. Enlarged to 23 Columns 1894. The Only Independent Musical Weekly in Great Britain. ONE PENNY WEEKLY (by post, 2d.). Annual Subscription (England), 6s. 6d.; half yearly, 3s. 3d.; abroad, 8s. 9d. per year. THE MUSICAL STANDARD gives portraits on separate plate paper of musicians of the day; gives full page illustrations of British and foreign organs; gives anthems, violin music, organ music, &c., as special supplements, and has its own special correspondents in all parts of the world. Office: 185 Fleet St., London, England. THE MUSICAL STANDARD has other interesting features too numerous to mention. Send 5 cents for a copy and judge for yourself.

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MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 801.

NEW YORK, WEDNESDAY, JULY 10, 1895.

MR. TOLEDO, representing the Æolian, was in London last week, having returned from an important business trip on the Continent. He called at the London office of *THE MUSICAL COURIER*.

REPUTATIONS of pianos may be made in a year or in a generation, and reputations may be undone in a day or generation. Pianos come up before the public to-day and go down to-morrow, but the Hazelton piano goes on forever steadily selling and with a reputation enviable.

WHENEVER a piano shows defects its agency is given up by intelligent dealers. When it sells and shows no defects, when everybody is satisfied and everybody's brother comes back for another, that piano is bound to stay with a dealer. Query: Who ever gave up the agency of the Jewett piano on account of defects?

A MANUFACTURER who goes at manufacturing armed with such knowledge as is possessed by the head of the Brambach Piano Company is pretty apt to succeed in manufacturing good pianos, and when this knowledge of construction is supplemented with that of trade wants a piano that the dealer wants is pretty sure to be evolved, built and sold. That's the condition of the Brambach.

THERE is a fine opening for intelligent, honest young men who understand something of piano playing in the line of retail piano salesmen. No observer fails to get the impression that there is an absence of the better grade of retail salesmen. The field is there and we are sure that the right kind of men will forge ahead. Whenever a census of piano salesmen is taken by men who are interested in the subject it is found that this useful article is short in the market. The low prices paid to many retail piano salesmen as salary must be due partly to inability or to defects of some kind. We have been trying to show all along that the salaries paid are not high enough, but is this not due to the men themselves, or at least to some extent?

IF Daniel F. Beatty should now reappear in the organ and low grade piano field, something should be done by general agreement among organ and piano makers to stop the use of the United States mail for the purpose of reviving the old system of alluring ignorant people. Should he get his grasp upon this old method of advertising every effort should be made to neutralize it in case the Government should remain obdurate. It is not a question of Beatty the man, but of misrepresentation and the use of the mail to secure business which is illegitimate on its face.

Every one must admire Beatty's energy, his determination not to be crushed; his endeavor to overreach the legitimate trade; his indomitable spirit, and just for this reason it is very essential to meet him with the very qualities he utilizes if it is considered necessary to be protected against his inroads.

THE most easterly branch of Crawford, Ebersole & Smith that has yet been opened will commence business within a few days in the Bettinger Building at Buffalo, N. Y., and will be under the personal management of Robert L. Loud.

AMONG those factories which are preparing for a fall trade on the lines suggested by common sense, which means a knowledge of the existing trade conditions, is that of Herrburger-Schwander & Son. Their American agents, Wm. Tonk & Brother, are particularly busy, made so by their orders for this famous French action.

THE house of Rud. Ibach Sohn's London retail branch store will be vacated and the firm will open in its stead a large wareroom in the new piano section of London, at 54 Wigmore street, W. The Ibach firm has an extensive wholesale house in the city, which is entirely separate from the retail department, in the fashionable section of London.

SOMEONE in the trade suggests that Freeborn G. Smith make a Smith piano, arguing that the army of Smiths, jealous of their name in this country, would all buy one, and that he would be driven into building several additional factories. In building the Bradbury, the Henning, the Webster and the Rogers Brothers, Mr. Smith thinks he has enough to do, and so will probably content himself with those pianos.

THE new invention, the "Colour Organ," to which reference has already been made, will be treated at length in this paper in next issue. It was publicly exhibited in London on Thursday evening, June 27, after a number of invitation exhibitions previously given. It throws the colors of the solar spectrum on a screen in accordance with the depressions on the usual keyboard. That is to say, colors are played instead of tones. Our Mr. Blumenberg attended the exhibition in person.

"THERE is no use in talking further about the merits of the Lester piano, it's a piano that has made money." The above remark was made by a dealer after an hour's conversation regarding the merits of that piano. The dealer said more to dealers in the above sentence quoted than he did in the hour's conversation. It's money every man is in business for, and if an equivalent for money can be obtained the dealer who aims for prestige sells that equivalent. It's business on right lines.

"HAPPY is he who in grief has the news of great joy." 'Tis a happy quotation, bespeaking the condition of Mr. Otto Wissner. Wissner Hall, in Newark, N. J., is not ready, owing to the uncertainties of contract men yet while the opening of this hall is postponed Mr. Wissner is assuaged in his grief in the knowledge of the securing of the following very prominent agencies for the sale of the Wissner piano: H. Kleber & Brother Company, Pittsburg, Pa.; Hockett Brothers-Puntenney Company, Cincinnati; and W. G. Fischer, Philadelphia, Pa.

RESURRECTION!

Notice to the Trade and Public.

MY attention is called to several "manifestos" from Mr. Klaber, and I wish to say that so far as same refer to me I am ready, willing and able to protect and defend any and all who buy or use the "Orchestral Attachment and Practice Clavier." These valuable additions to the "Crown" piano are fully covered by three patents in the United States, granted since October 15, 1894, also by patents in Canada, England, France and Germany. These new features in a piano made an instantaneous success, and hence imitators appear. Now, there is a case of resurrection, and a patent which died as soon as born, was dead for eleven years, comes to life and your attention is called to it. The value and use of this patent of 1884 is shown by the fact that it never was heard of till some one bored for it, only now to be bored by it: "Fear not, I am with ye always!"

Very truly yours, GEO. P. BENT.

\$\$\$ \$ \$ \$ \$

IT is now universally admitted that, notwithstanding the fact that the piano still retains its classification among luxuries, which are always first affected and last to recuperate from the influences of a panic, the business of piano making and piano selling has shown really marvelous strength in its rapid recovery from the effects of the late financial cataclysm. To many observers this is a mystery, and with others again the causes are understood to some extent, at least. To us it appears as if the piano is a domestic and an educational and social necessity, and is recognized as such by the men who are most prominently identified with pushing it forward and maintaining its position.

As an instance of recuperative capacity, take the severe case of Hardman, Peck & Co. After having concluded an arrangement running for a period of three years and nine months from the date in 1893, and covering five payments, this house, although it had received dreadful and really vicious blows in the panic, paid two of these payments rapidly before the time set, and will anticipate the first payment due next year by paying it off ahead of time this year.

It is to the advantage and in the interest of and very naturally to the credit of the whole piano trade to record this, as it is in evidence that proper judgment and wise management can rehabilitate any concern that is fundamentally strong, no matter if it is temporarily paralyzed by causes not attributable to its own conduct.

The whole indebtedness of Hardman, Peck & Co. will be liquidated years before maturity, and Mr. Leopold Peck will be credited for the skill and intelligence with which he has brought about such a conjuncture, for it proves that he fully recognized the situation of the piano trade generally and its inherent strength.

The *News*, Indianapolis, Ind., is authority for the statement that Guthrie & Stanton, organ dealers, in Shelbyville, Ind., are to erect an organ factory in that town.

AT SEA.

ON BOARD S. S. LAHN,
Thursday, June 30, 1895.

THERE is no effort made by the captains of the transatlantic liners that are not classed among the record breakers to get across the ocean ahead of schedule time; hence this ship Lahn, of the North German Lloyd, on its way from New York to Bremen via Southampton, now nearly two days out, is making a pace that does not call for any comment, as the captain does not propose to reach Southampton before Wednesday, although he could, even now, with the loss of time brought about by what New York street car drivers call "loafing," reach the English port by midday on Tuesday and get us into London that night. But he will not do it.

Orders are given out before sailing, and if anyone understands how to obey orders literally it is the captain of the German mercantile marine service. As the steamships of the rival Hamburg lines also stop at Southampton, the company owning them and this North German Lloyd have reached an understanding, covering steamships of the same class, regarding the running time east and west. When you call the attention of a patriotic German to the fact that this is nothing less than one of those "combines" called odious by the German press when applied to strictures on our methods, he will tell you that it is a lesson taught by America, and he is right. Rivals in commerce, transportation, finance and navigation combine among themselves instead of remaining rivals, under which conditions they were chartered, and the public generally is taxed a larger sum for the purpose of securing a greater income, as the combining process reduces expenses. Wear, tear, coal consumption and other costs are reduced on both of these lines by means of this "combine" understanding, which at the same time advances the rates of passage when feasible. The public does not combine, although the changed relations which the present social agitation is bound to bring about in future State Socialism and its functions will also change these conditions. Whether the condition of the individual will then be improved, as compared with his apparent happiness enjoyed under the present paternal system, remains to be seen. We who are living to-day will, however, never see it, and hence there is no reason to continue this discussion.

Dr. Florence Ziegfeld, president of the Chicago Musical College, and his son, Florence Ziegfeld, Jr., are passengers. The doctor is on one of his European vacations, but must be back at the college on August 10 to attend to the annual examinations. His son, who has charge of the fortunes of Sandow in America, is on his way to London to secure novelties for the approaching season which opens at the Chicago Auditorium. The venture is a great financial success and young Ziegfeld is completely identified with it. He is conducting the scheme on thorough business principles.

FRIDAY, JUNE 31, 1895.

At noon to-day this ship had completed 1,134 miles from Sandy Hook, eastward, and was plowing its path through a very heavy sea, a sea that has brought *mal de mer* to many who had been fondly caressing the idea that a June ocean trip meant good appetite as a matter of course. We are off the "banks" and that is the spot most feared by those who are prone to seasickness.

It is curious to note the large number of small and young children carried across the ocean by people of means who intend to bring them back again. What object there can be in subjecting these little ones to the discomforts of a trip remains undivined. They are a nuisance to themselves in stormy weather; they are too young to receive any permanent impressions from a European trip, and they are a constant source of annoyance and solicitude, and yet dozens of them are on board in the first cabins, and how many in the second and in the steerage cannot be estimated. The paternal instinct is, no doubt, chiefly responsible for subjecting most of them to such a useless undertaking.

Late yesterday afternoon we passed the American liner St. Louis and exchanged signals. She left Southampton on Saturday, June 15, and is due at New York June 22 (to-morrow). She did not appear handsome or graceful in outline, but was attending strictly to business, with her big, flat, black nose pointed toward New York Bay.

There is a scarcity of amateur and professional

musical people, and the Steinway fancy case upright has not yet been touched. The case is very elaborately gotten up to harmonize with the horrible baroque style of the dining room. The usual amateur female singer has not yet shown up, and the basso who generally sings Ship Ahoy has not been heard from. He is in his cabin shipping ahoy.

SATURDAY, JUNE 22, 1895.

We made only 402 miles in the run ending at noon to-day because of the tremendous sea and a stubborn head wind. The weather for this time of the year in these Atlantic latitudes is supposed to be highly favorable to a quick and pleasant passage, but yesterday and to-day represent as ugly a storm as a sea salt could wish for, the decks being inundated and the pitching and rolling of the big ship making life a burden. Everybody is either sick or demoralized or desperate or disgusted. Men who have brought their wives and children on board to enjoy an ocean trip must attend the invalids in the cabins if they are not invalidated themselves, and the appearance of the people, the crew and the officers represents a most melancholy indifference. A complete rest is impossible, for the nights are hideous with the noise of the whirling screw, the creaking of the trembling ship, the whistles and the attendant operations of the engines.

SUNDAY, JUNE 23, 1895.

In contrast with the turbulent water of the past two days, this morning showed a pacific ocean, and people appeared on deck who had not been seen before on this trip. The complexity of nationalities may be observed in the smoking room, where most men congregate and gradually become acquainted. Among others here is a German merchant located at Alexandria, Egypt, who paid a month's visit to New York to look at us; a Maltese gentleman in business in New York; a German attorney residing in Bremen, who has just concluded a three months' trip through the United States; a German miner from Costa Rica, visiting his old home after twenty-eight years; a Brazilian, who has never been in Europe; a German residing in the City of Mexico; an Englishman, who after many years' residence at Portland, Ore., returns home. There are many German-Americans and native born Americans on board, and the amalgam gives a fair idea of what cosmopolitanism might produce, by way of argument, at least.

Every possible subject is discussed except religion, and this seems to be carefully avoided, although the custom followed on board the North German Lloyd of having the band discourse chorals and hymns on this day instead of potpourris of comic operas and waltzes intimate a desire to pander to our taste. The band itself consists of stewards and waiters of the second cabin, and besides music on deck it plays for the dinner on stringed instruments. To draw it mild it would be proper to say that the music is vile, and its total abandonment would prove a delight to most passengers.

If music should form part of the pastime of a transatlantic trip, it should be such as to exile ennui and it should tend toward stimulating hope; but these blares and scrapings of distuned catgut only help to depress everyone, and this feeling is not modified by the demand made upon passengers at the end of the trip to pay the musicians. It does seem as if this farcical music scheme could readily be abandoned by the North German Lloyd, whose trips should be unalloyed by such noise as these poor devils make on their horns and fiddles.

MONDAY, JUNE 24, 1895.

The bill of fare of the Sunday dinner is usually indicative of the highest culinary effort of the voyage. Yesterday's was as follows:

	Soup à la Reine.	
Filet.	Salmon à la tartare.	Potato Croquettes
	Italian Sauce.	
	Mutton Chops with Mushrooms.	
	Mock Turtle Ragout.	
	Roast Goose.	
Preserved Strawberries.	Cucumber and Lettuce Salad.	
	Cauliflower.	
	Plum pudding.	
Tutti Frutti Ice Cream.		Sand Tart.
	Fruit.	
	Cafe Mélangé.	

As Abraham Lincoln would have said, it suited those who liked it, and we may add apparently many did, for it was a beautiful day on the ocean, and many new faces appeared at the tables.

During this trip, although it is the sixth day out now, no sailing craft has been met, and this causes general comment among the regular ocean travelers.

The weather has been clear but no shipping has been encountered. This shows how thoroughly isolated an ocean steamship may remain for days and weeks, and that no possible amount of guessing could indicate the cause of disaster or disappearance. And yet whenever ships remain overdue the daily papers will devote columns to useless speculation on a subject to which not the slightest clue can be obtained.

The past 24 hours show a run of 418 miles, the highest figure attained on this trip and once made last week, but this is above the average figure. The distance to Southampton over the Southern route taken is about 3,200 miles, and an average of 400 miles a day makes it an eight day run. This is slow travel compared with the twin screw steamships of the latter day. This North German Lloyd admits that it is compelled to put twin screw steamers on. The contract for the building of two has, we believe, been awarded.

TUESDAY, JUNE 15.

A run of 427 miles brings us within 375 miles of the Needles and makes us due at Southampton dock before noon to-morrow. We passed a Hamburg steamer going East and the Bremen steamer Saale for New York this afternoon. Should no mishap occur, the passengers landing at Southampton will reach Waterloo Station, London, to-morrow afternoon. This is a short record of a very uneventful trip so far as it has progressed. Some telegrams were on board this steamer for Mr. Julius Krakauer, but he was not on board.

B.

Elias Howe Dead.

BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon street, July 9, 1895.

ELIAS HOWE, one of the oldest and best known music publishers in this section, died at his home in Watertown on Saturday last. The funeral took place to-day from his house on Dana terrace. He was 75 years old. The warehouses of the Elias Howe Company, on Court street, were closed all day to-day. His wife died in September, 1894, and Mr. Howe leaves three children, William, Edward and Mrs. Henry Ware. The sons will continue the business. The following is from a Boston newspaper, and it is an accurate biographical sketch of the deceased:

Elias Howe was born in Framingham in 1820. His parents were in humble circumstances. As a boy he was naturally musical, and having obtained an apology for a violin used to spend his spare hours fiddling the old tunes then popular. At that time there were few or no collections of music that could be bought, as it was only published singly or in sheet music form, and sold at a high price per sheet. As it was beyond his means to have a collection of printed music he was in the habit of copying in a blank book every tune he heard played or could get hold of. In this way in the course of time he had gathered a large collection of music in his book, and it was in great demand by all the musicians the country round, who used frequently to borrow it to use at dances. Early in 1840, when 19 years old and working on a farm, it occurred to him that he might make some money if he could get his book published.

Wright & Kidder, a music publishing firm, agreed to make the plates and print the books at their own expense, allowing him to take the copies as fast as he was able to pay for them. The book thus published was *The Musicians' Companion*, and afterward, when issued in three volumes, it ran through many editions, and an immense number were sold. Mr. Howe bought his first small stock from his publishers on borrowed money, and soon accumulated a little capital by peddling his books from door to door. From this beginning sprang the immense number of music books at a popular price which are published in the United States.

Mr. Howe's first store in Boston was in the old Scollay Building, where he was associated with Henry Tolman, the only partner in business he ever had. About 1850 he sold out his entire business to Oliver Ditson and retired, buying the large estate in South Framingham of Seth B. Howes, of circus fame. There he lived quietly, meanwhile acting as manager of the South Reading Ice Company several years, until about 1861, when he again entered his old business.

Establishing himself at No. 33 Court street, moving from there to 61 Cornhill, and then to 108 Court street, he began making drums, and during the early years of the war he sold drums and fife to nearly all the Massachusetts regiments and to many of the Western States. He also published music, especially military band and drum and fife, for use in the armies.

In 1871, foreseeing the present great popularity of the violin, he determined to have his choice in old violins before they had been picked over, and with this in view he made his first trip to Europe. Since that time he has made many trips abroad, scouring the Continent for old and new instruments, and gathering the largest collection in the world.

Mr. Howe has been an invalid for several years, being stricken with paralysis in 1887. He had a second attack in 1891, when he retired from business, and since then has been confined much of the time to the house. He was married to Caroline Hills, of Union, Me., in 1847.

—R. D. Gardner, a dealer at Adams, N. Y., was married on July 3 to Miss Minnie Cross.

—H. E. Elam, doing business as Elam & Co., at Suffolk, Va., has made an assignment for the benefit of his creditors.

—The Mason & Rich Vocalion Company, Limited, has given the agency of that instrument for the city of Boston to the M. Steinert & Sons Company.

WANTED—Two or three experienced road men to represent a well-known piano and a well-known organ throughout the East. Must have had some experience. An exceptional opening for the right man. Address W. L. V., care of THE MUSICAL COURIER.

NOT PREPARED.

A FEW days ago we happened to meet a young New York piano manufacturer at an uptown hotel, and of course the talk without much delay drifted into the piano business. The manufacturer most promptly told us that he felt comfortable chiefly because he had done no business, had not attempted to do any, did not propose to follow the Wild Western and Chicago methods, could get along without business, did not feel like getting old too rapidly through worry, which was sure to bring about grey hair, and that he had gradually reduced his wholesale trade and is now devoting all his time and energy toward the retail.

From his point of view he may be perfectly right, but from a more universal glance at the subject other features are presented that make his a typical New York case, and that typical New York case is wrong.

The New York piano manufacturer is usually in the habit of flattering himself by assuming that the methods of Boston, Chicago, St. Louis and Cincinnati, from which points the great wholesale piano trade is done, are loose. But that is no safe uncton in the present case. A sick man has no general confidence in health. The great leaders of the piano trade are not working themselves to death in building up, developing and expanding their establishments. They are living just as comfortably, just as happy and contented, as the New York piano manufacturer who does not care for any more wholesale trade, as he says, because he does not approve of the modern methods. It is not a question of personal comfort; it is a commercial question only, influenced by geographical and other questions, but in each case it must be grasped and understood and properly handled.

Very naturally if the New York piano manufacturer says he can get along without doing business and follows that theory he is virtually out of business; he is not necessary as an element in the discussion. It is a question of the piano business and not of those who are not in the piano business.

But has this typical New York piano manufacturer (and there are many) gone out of the wholesale trade? Isn't that the tail wagging the dog? Has not the wholesale piano business gone from him? Could it remain with him, and if it by some erratic concatenation of circumstances were offered to him now could he handle it?

He is not prepared for it. He has no piano ready for wholesale delivery and he will have none (there are only a few houses here working ahead for the fall trade) for the coming trade. Furthermore, he has no organization, no force under his command to attend to the details associated with the mechanism of the modern piano trade. Furthermore, he has no intelligence necessary for immediate application to decide promptly what must be done in each and every instance, and he is defective in this because he has had no organization in his business to supply him with it. How is he to handle wholesale trade in such circumstances? It cannot be done.

He then takes refuge in the retail piano trade. That very principle has driven all the retailers in New York out of the business or made competing manufacturers of them, and it has also divided the energies of the New York piano manufacturers. In fact there is very little opportunity for the retailer in any piano manufacturing centre simply because the manufacturers themselves take everything coming to them from that direction, and it is very doubtful whether this is good, constitutional business principle.

The Boston, Philadelphia, Cincinnati and Chicago manufacturers are, with a few isolated exceptions, all retail dealers too, but with them retailing is one of the many departments of the business, and the wholesale is not abandoned or sought to be substituted by the retail. In their organizations they have, among other departments, a retail department.

Not so here in New York. It is all one here except with just a few houses. "Oh, we have a wholesale department, too," said another New York piano manufacturer to us the other day, who sells about 500 pianos at retail a year. Certainly he has a wholesale department, and he sold less than 100 pianos at wholesale from June 1, 1894, to June 1, 1895. Another well-known firm, following out the New York theory, is rapidly getting to about 100 a year wholesale, and those making lower grades are doing a great trade when they sell 500 a year at wholesale. But that is not the kind of business we refer to, although it indi-

cates that even if the wholesale could be led into the New York market nine-tenths of the firms could not handle it for the very simple reason that they are not prepared for it.

No great wholesale piano trade can now be done on the old lines that existed before the panic, and that virtually ended with the panic, which will hereafter be known as a period marking the conclusion of the sentimental stage of the piano trade, as we have heretofore remarked. Old theories, old customs, old methods, having played their parts for three-quarters of a century in this trade, have, by force of circumstances, lost their sway and have been relegated to the archives of the trade.

Those who still insist upon doing business on old lines will be driven into the rear and may remain retailers who make their pianos, but in the wholesale trade they will not be known, absolutely not, for not one solvent dealer will find himself able to handle the pianos of these makers to such an advantage as is offered to him by the young and progressive firms.

New York is still a great field. Who will be prepared to capture it?

DIFFERENCES.

WE have at hand a letter from one of the most dignified, earnest and reputable piano and organ houses of the South, in which the writer says:

There is one thing, however, we would like to call your attention to, and that is that it would be damaging to our business to circulate THE MUSICAL COURIER among our prospective patrons, as you advertise that it is possible to buy an upright piano for less than \$100. We think it bad policy to publish wholesale prices of any piano or organ.

You may argue that prices of dry goods and groceries are published, but the case is entirely different.

A piano customer feels the market all over, gets prices, compares them with wholesale prices and makes a purchase but once, perhaps, in a lifetime, while with dry goods and groceries they are everyday customers, and not one in a thousand sees the market reports.

The letter from this house comes in reply to our request to exhibit a MUSICAL COURIER subscription sign, of which we are sending out hundreds every week to music stores, stationery and book stores, libraries, news stands and subscription agencies.

As great an authority as Mr. P. J. Healy, of Chicago, states unreservedly that there is a place for cheap, or low grade pianos; that a stratum of society which cannot afford to pay high prices is supplied with pianos by being enabled first to secure at a low figure the cheap piano, and that, ultimately, it will come back to the dealer in exchange for a better grade of instrument. We do not exactly agree with Mr. Healy in this, but he has many followers in this opinion. And it is worthy of a great deal of consideration. Let it stand for what it is worth for argument sake.

Recognizing, therefore, the commercial existence of this cheap piano, why should the wholesale price not be published? The relative position between 15 cent dry goods and \$1 dry goods is the same as between cheap and high priced pianos. There is a host, a whole lot of unscrupulous piano dealers in this country; men who do not sell these trashy pianos with the names of the manufacturers upon them, but with fictitious names and their own names, and by misrepresentation, easily effected, they sell these low grade boxes at exorbitant rates, because there is no universal newspaper opposition to the swindle, such as exists in the exposé of the green goods. THE MUSICAL COURIER is the only journal that offers its protection to the legitimate dealer, who would never condescend to this swindle—how? By publishing black

on white, straightforward, the low wholesale price of these boxes to show how rotten they must be. This puts a stop to its competition with legitimate pianos which otherwise would be driven out of existence, first, because they cost from \$50 to \$100 more apiece, and second, because the great average of purchasers cannot distinguish between such pianos and the box offered at the exorbitant profit.

It is also certain that the box will beat the legitimate cheap piano if offered straight at a legitimate profit and that is an additional reason why the wholesale price should be published.

But fundamentally this paper does not believe in the \$75 and \$100 boxes. We do not believe in them on principle, and we do not believe that it is conducive to the welfare of the piano business or the future of music in America to fill the households of poor people who happen not to have sufficient money to purchase a musical instrument with these trashy boxes, deficient in tone and defective in touch. It is absolutely certain that a young girl or boy studying or practicing on these boxes will lose the delicacy of touch which nature provides to those who are gifted in that direction, and the ear will also receive constant false impressions.

Now, why should the poorer classes be imposed upon by saddling upon them the scum of these Eastern trashy and absolutely rotten boxes? Why should those who are not poor, but ignorant, become the subjects of the wiles and trade craft of the unscrupulous stencil fiend, who swindles them by creating the impression that these boxes are really musical instruments? Why? Why? Why?

Why, on the other hand, should these contemptible apologies for a piano not be driven out of the market through the literature of a paper like this? Has this paper received the nearly universal indorsement and backing of the legitimate piano business of America in order now to remain silent when this hideous box of wires comes to the front to misrepresent the American piano, and by means of stencil transactions interfere with legitimate piano methods? Is this to be the final end of THE MUSICAL COURIER agitation; a silent, a passive recognition of the box and the conclusion of \$10,000 or \$20,000 worth of advertising contracts as a result of this silence?

If the legitimate piano trade desires to have a propaganda in favor of the box; if Mr. Healy and other great men in the piano trade who believe with him are favorable, on principle, to a popularization of this so-called piano, and a consensus can be gathered showing a general trade tendency in its favor as a commercial necessity or advantage, we shall respect that tendency, close the contracts and let the band begin to play.

But we do not believe there exists such a tendency at all. The cheap piano of that lowest type has already received its death blow in these columns, and its commercial effectiveness, if it ever had any, has been paralyzed and will be found dead as soon as trade revives. There is no profit in making the goods, no glory or profit in selling it. It was killed by publishing in an honest, straightforward manner its wholesale price. We shall soon proceed to bury it by publishing in detail how much it costs to build it.

When it comes to the point of robbing poor people because they are too poor to afford a decent piano, and in consequence such a rattletrap is forced upon them, we are just sufficiently socialistic to protest.

—J. W. Gray & Brothers, Chester, Pa., dealers in organs and pianos, have closed their store, and will be found hereafter at 406 West Second street.

Mason & Hamlin

PIANOS AND ORGANS.

PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.
GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

ORGANS.

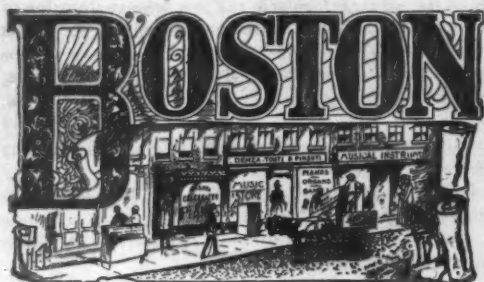
FRANZ LIEBT—Matchless, unrivaled; so highly prized by me.
THEODORE THOMAS—Much the best; musicians generally so regard them.
X. SCHARWENKA—No other instrument so enraptures the player.

STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.



BOSTON OFFICE OF THE MUSICAL COURIER,
17 BEACON STREET, July 7, 1896.

THERE is a combination of circumstances this week that go to make up a dull one. The Fourth of July always takes many people out of town, and this year a large number of the dealers left town on Wednesday afternoon intending to remain away until Monday or Tuesday.

Great preparations are being made for the crowd of Christian Endeavor people who are due to arrive here on the 10th. Many of the retail stores are decorating elaborately in the colors of the society—red and white—both inside and outside the buildings, and great results are anticipated from the large crowd of people who will be here for the week of July 10 to 16.

Then July is not a really busy month, the dullness of summer having by that time settled upon business of all kinds, although some of the piano dealers report a continuation of business that surprises them.

There have been no visitors in town this week, and altogether there is little of interest to communicate.

Mr. Harry J. Raymore, with his wife and child, will spend the coming ten days in Boston, Mr. Raymore being scheduled to address four or five of the Christian Endeavor meetings during the week. They will be at the Huntington.

It is reported that if the arrangements are carried out for the building of the new hotel, Mr. Thos. F. Scanlan will receive \$100,000 bonus for the lease he holds on 200 Tremont street.

During the Christian Endeavor assemblies the coming week the noted evangelist Mr. Ira D. Sankey will use the Mason & Hamlin—Sankey model—organ exclusively, as he always has.

The Merrill Piano Company has had a very busy week—in fact, a regular holiday trade. Mr. Merrill said that he had been trying to get a stock of pianos ahead, but that they all seem to go as fast as they come from the factory. Three agents last week ordered Merrill pianos for their own homes, which speaks volumes for the instrument.

Mr. Merrill says that "the baby grand has turned out a trump and ought to rank with the best in the land." Many people have told Mr. Merrill that if he could get as fine a grand as his upright he could count on a good sale for them. Many agents and manufacturers have complimented the new grand and heartily congratulated him upon its merits.

The Mason & Hamlin Company has a very beautiful display of patent improved grands, which has been specially prepared for the Christian Endeavor visitors. The ware-rooms being directly opposite the Common, they will no doubt receive a great number of callers.

Mason & Hamlin report a good retail business for the first week in July, and are running their factory fulltime in anticipation of a large fall business.

The following letter from C. L. Capen, the well-known pianist and music critic, to the Mason & Hamlin Company, speaks for itself:

BOSTON, June 23, 1896.

GENTLEMEN—I have had a Mason & Hamlin piano two years, and have had it tuned just once in the entire time—that last September. I think this is the experience of others that purchase your instruments, namely, that they are absolutely beyond rivalry for staying in tune. My piano is in constant use, and all my pupils admire both its action and its tone, but I am frank to say that I never tried such a charming instrument of any make as the upright I had the pleasure

of playing this morning—your latest scale. The workmanship of the instrument as well as the quality of tone are of a marvelously rare and beautiful character. Sincerely yours, C. L. CAPEN.

The facts came out in court on Tuesday that John Braham, director of the Boston Museum orchestra, does not own a piano. He pays rent for one sometimes, but between October 1, 1891, and October 1, 1892, was not one of the times.

The instrument was the property of E. W. Tyler, who thought he ought to get \$12.50 a month for letting Mr. Braham play on it. The amount of the bill was \$37, but Mr. Braham paid \$10 on it. When the rest did not come Mr. Tyler got even by putting \$6.27 interest on the bill. Judgment was granted in a suit finally, and to-day Mr. Braham did not appear in court when his name was called, and the case was defaulted.

THE ÆOLIAN IN THE VATICAN.

LONDON, July 1, 1896.

THE Æolian must be credited with having achieved a most remarkable triumph from more than one point of view. Mr. F. Toledo has just returned to this city from a visit to Rome, where he had the distinguished honor of a private audience at the Vatican, during which His Holiness, Pope Leo XIII., listened to the Æolian for about one hour, during which time some of the choicest selections from its repertoire were performed.

So delighted and pleased was His Holiness with the American invention, that he granted to Mr. Toledo the additional honor of performing upon the Æolian during the Papal Mass on the occasion of the Festival of Corpus Christi at the Consistory Hall in the Vatican. This is a special concession, as never before has an instrument been played at the private mass of the Pope. Such at least is the Vatican tradition.

It is very probable that great results will flow from the introduction of the Æolian (although in this instance merely as a novelty of invention) at a religious service at the Vatican. The Æolian is adapted for some remarkable musical work; not merely the Æolian in itself, but the Æolian principle as applied to organs generally. The present Æolian grands, with their extensive repertoire, must necessarily attract the universal attention of musical Europe, and Mr. Toledo's visit this time will therefore be productive of great results.

B.

IF.

IF the New York piano manufacturers, with the exception of a few firms, do not change their prevailing methods they will soon be relegated to the retail trade; some know this already; others among them are still infatuated with the idea that the name of "New York" on the fallboard of a piano is sufficient to give it an advantage over other pianos.

If certain New York piano manufacturers do not alter their factory methods they will never again be able to compete with Boston or rural or Western piano manufacturers, for under certain obsolete methods in vogue in New York piano factories the pianos cost too much to produce.

If certain New York piano manufacturers do not give heed to the advice so frequently published in these columns regarding modern and advanced mercantile rules of procedure, by means of which wholesale trade is stimulated and increased, they will throw the small percentage of the wholesale trade now held here into the hands of the other makers, and New York pianos will be made for New York and vicinity only.

If certain New York piano manufacturers will continue to make old styles of cases instead of going into new and modern case-work and case styles, their

THE Roth & Engelhardt

**PATENT SPRING
WASHER** gives
same results as metal
flange rail and costs
75 per cent. less.
Have you seen them?

ROTH & ENGELHARDT,

Office: 114 5th Ave., New York.
Factory: St. Johnsville, N. Y.

pianos will not be sufficiently attractive for any of the large jobbers' and retailers of the Middle and Western States. Boston, the rural cities and the West will take the trade.

If certain New York piano manufacturers will continue to criticize Western and Boston methods, and continue their old time fossilized methods (not systems, for they cannot be called systems), there will be no wholesale trade left in New York, except for a few houses only.

In 1892 the New York percentage of piano production was over 40 per cent. of the total output; it has dropped to about 30 per cent., which is the ratio at present. At this rate of decline New York will make about as many pianos as Boston makes in 1896, for Boston is increasing its percentage, which was about 24 per cent. in 1892. Chicago was about 9 per cent. in 1892, and is now about 15 per cent., and will surely be 20 per cent. in 1896.

Of course if certain New York piano manufacturers do not care for the wholesale trade, then there is nothing left but to congratulate them on the rapidity of their progress.



EASY TO SELL.

Bagsey—"Say, Ragsey, I'm goin' inter business."
Ragsey—"Ye beant thinkin' o' workin', are ye, Bagsey?"
Bagsey—"O' corse not, ye idiot; I'm goin to sell Auto-harps."

WEICHOLD'S TESTED VIOLIN and CELLO STRINGS

Guaranteed in perfect fifth. Acknowledged the best in the world. Best quality of Violin Strings.

E A A G 5/16

Box's of 30, \$7.25, \$5.50, \$7.25, Doz., \$3.60

SPECIALTY: FINEST BOWS.

RICHARD WEICHOLD, Dresden, Germany.

\$100

RETAIL.

WAREHOUSES:

1199 Broadway, New York.

Self-Playing Piano
ATTACHMENT

FITTED TO
ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



CHICAGO OFFICE OF
THE MUSICAL COURIER, 325 Dearborn street,
July 6, 1905.

Assigned to Rob Carr.

Late yesterday afternoon the deed was filed in the office of County Clerk Hatheway by Emile Coulon, assigning his business to Robert Carr. The factory on Court street was at once closed up until the assignee could make up an inventory of the assets and liabilities. The liabilities were figured up last evening and are about \$5,250, principally to firms that have supplied the factory with material and to music houses. The assets consist of the instruments on hand and in the course of manufacture, and a considerable quantity of sheet music and musical instruments and supplies of a general nature, besides a number of accounts due from people who have purchased instruments, but have not paid for them in full.

Mr. Coulon came here some three years ago, starting in the old Vette factory, at the corner of Superior and Erie streets. After running there for a time he removed last fall to the building on Court street that he has occupied ever since. He came here at the request of a syndicate of people who thought they saw a chance for the establishment of a factory here, and they promised him backing to the extent of \$5,000, but cut it down after he came to \$3,000, of which they paid in \$2,500. Mr. Coulon has managed the business and looked after all the work himself, and it is not his fault that he was compelled to assign. He has been handicapped by poor collections of late, but if by any means matters can be so arranged that he can resume business it will be a source of satisfaction to his friends.

THE above is from an Ottawa paper and is substantially correct. Mr. Coulon claims the assets are worth \$6,000. Mr. Carr also states in a letter to this office that the creditors are likely to receive a good percentage of their claims.

The Shoninger Company.

Mr. Joseph Shoninger, who has just returned from a visit East, says there is one feature of their business which is gratifying to them all, and that is the fact that the factory has kept steadily at work through the whole of the late depression, and without gathering an unduly large stock of pianos either. He expects a large business in the fall, and has urged an increase of production.

Mr. R. W. Cross, who is looked upon by the trade here as one of our best salesmen, and who only recently connected himself with the Shoninger company, has met with excellent success in his new position, and Mr. Shoninger says it did not take long to arrange with Mr. Cross as soon as the latter-named gentleman expressed a willingness to engage with the house.

A Change.

The W. A. Dean Company has purchased the entire stock of the W. S. Stratton Company, of Sioux City, Ia., and will continue the business at that point. Mr. Stratton continues with the W. A. Dean Company. This store and the branch house of the W. W. Kimball Company are said to be the only stores in Sioux City of any consequence, and both concerns are said to be doing well.

Looking for More Light.

Mr. James M. Hawhurst, of the Bradbury concern, is one of those moral individuals who loves light rather than darkness, and has removed the offices to the front part of the store to accomplish his desire. It is an improvement in the appearance of the warerooms as well.

Population of the Twin Cities.

By a very careful and conservative estimate of the population of St. Paul, which has just been finished by the Directory Company, of that city, the figure has been placed at 190,000. There is not a resident of St. Paul who is not willing to concede to Minneapolis at least 10,000 more people; it may therefore be reasonably stated that in those two cities there is at the very least computation 400,000 people. In both these cities there are not over ten distinct

music houses; it would therefore seem that all stand an excellent chance of doing a good business. It may be added that up to the present time no previous season has ever appeared more promising than the current one.

The Hallet & Davis Success.

There is one very excellent reason why the Hallet & Davis Piano Company, of this city, is making, and is bound to make, a great success of the business; and this reason is quite separate from the fact that the piano itself has such an enviable reputation in this part of the country. The reason is the personnel connected with the concern. It is impossible to hold even the shortest conversation with Mr. Maynard without discovering his eminent fitness for and his thorough knowledge of the department of the business under his charge; and in the matter of legal information pertaining to the music trade he is an encyclopedia and can give points to the majority of the legal fraternity. Mr. Harry French, who is the head of the retail department though comparatively new in the trade, is making for himself a reputation which virtually places him on a par with the acknowledged best salesmen in the city. He has a host of friends in the best circles in this city, is popular with all who come in contact with him and is an admirable competitor, as he gets fair prices for goods. Mr. W. E. Dean, the leading traveler for the house, is also one of the best all-around men who hail from this city. He knows not only the wholesale trade thoroughly, but is a good retail man and has helped his dealers many times and often. He is also a man of the very best judgment and an acquisition to any house.

Others who are connected with the house have such good examples that they can scarcely help profiting by it, and it may be truly said that the course laid out for the Hallet & Davis Company has already carried its business far beyond the directors' most sanguine expectations; in fact, to state the thing just as it is, the house is 50 per cent. ahead now.

The instrument itself must be credited with a portion of this success, and some of the salesmen say it is the easiest piano to sell they ever handled. Then there is the magnificent location and the attractive and extensive show windows, truly an astonishing combination, and not the work of chance, but of good, sound sense and careful consideration. No wonder the house succeeds; the only wonder would be if it did not thrive.

Van Matre & Straube.

These men are exhibiting their first piano at their office, 24 Adams street, and have abundant reason to congratulate themselves and be congratulated by others on its positive merits.

This first piano is encased in a covering not made by them in their own factory, and will be improved on in future, as they will hereafter make all their own cases. It has a full swing desk, a rolling fallboard, unique designed trusses, which are veneered like the case, hand carved panels, &c.

They purpose making them with both an uncovered wrest plank and a full plate, as dealers may wish. Those with uncovered pin blocks have wooden bridges throughout the entire scale.

The instrument is 4 feet 9 inches high, and they are now preparing a medium sized piano, which will complete their assortment of sizes.

The name on the fallboard is Straube, and pianos have already been shipped to customers from their factory at Downers Grove, which is but a short distance from Chicago on the Burlington route.

Kops Brothers.

This is a progressive house, as is proven by the success which has been obtained by it since its establishment at Grand Forks, South Dak., 13 years ago. The main office is now in this city at 24 Adams street, and the concern have branches at Grand Forks, South Dak.; Oshkosh, Wis.; La Crosse, Wis.; Great Falls, Minn.; and Lynchburg, Va. The house not only does business at all these points, but supplies dealers in other places, and is fully prepared to supply still more agents, and it would astonish the trade to know how many instruments are already being handled.

Reed's Latest.

It must be acknowledged that Reed & Sons know how to get up a good circular, which they are able to do by reason of the merits of their pianos. Their latest embodies

all the important articles written in behalf of their instruments by the New York press, beginning with the one published in THE MUSICAL COURIER in its issue of April 24. Negotiations are still pending, with every prospect of a successful termination, which will place the house in a position to push these instruments in accordance with their deserts.

The Russell Factory

Is now up to the fourth story and is expected to be finished by August 1, soon after which time the Russell Piano Company expect to move from their present to the new quarters. Business with this young house is good and orders are plentiful.

Story & Clark.

This is a concern to be envied, because of its great success. It is also a house to be praised because of its firm resolve to produce only instruments of a high grade in any branch it determines to enter.

The organ department is running steadily along, but, like most concerns making only the very best goods, has not increased recently as was hoped it would. The future will tell just how much the trade appreciates the improvements and novelties introduced in reed organs by this house, which are worthy to be placed in the finest houses in the land, and beside the most famous pianos.

The piano factory is gradually assuming shape, and this month will probably see some 25 or 30 pianos produced. So far only one instrument has been made, and even this was not in its proper case, but was hastily placed in a temporary one, in order to sooner test its artistic qualities. Although the action was not regulated, nor was the instrument tone regulated, excellent results could be had from a severe test, proving beyond a doubt the decided merits it embodies.

The cases will be unique, and were all designed by Mr. Marston, who has long wished an opportunity to try his skill on piano cases. Those who saw this gentleman's work at the world's fair will appreciate his eminent fitness for the task.

Safford & Sons.

This old West Side concern is now in process of liquidation. When the father was alive a few years ago they made a few pianos in a small shop back of the residence on Washington Boulevard, but for several years now only repair work has been done by them, and all the pianos which were stenciled Safford were made for them by Eastern manufacturers; in fact their whole business was on a stencil basis. The store at 250 West Madison is now in possession of the Chicago Cottage Organ Company, who will only run it long enough to close out the stock on hand.

Two of the Saffords will take positions with the C. C. O. Co., and the two remaining brothers will continue the tuning business, which has been their main occupation and probably the only profitable branch of their trade recently, the other departments proving a losing venture for several years past.

This makes one less West Side store, and the probabilities are that there will be still fewer before there are more. Adam Schaaf, as is well known, intends becoming a South Side dealer ere long, which only leaves the Schultz Piano Company, C. B. Clemons & Co. and Geo. F. Roscher & Co.

The New Singer Factory

Has just been begun, and will be just across the street from the Steger factory, at Columbia Heights. It will be 65x150 feet, three stories and basement, will be supplied with four large water tanks, one at each corner of the building, automatic sprinklers, and other modern necessities pertaining to a first-class factory building. The power will be taken from the Steger factory by a subway belt. Other outlying buildings for kilns, &c., will be added if the present ones connected with the Steger factory are not found adequate.

Decline in Renting Business.

The dealers are complaining of a lack of business in the renting line, but why should the renting business be good when a piano can be purchased for \$5 a month? Nothing else could be expected.

Steger & Northrop.

The location of this new house is at 447 Sixty-third street. Mr. H. H. Northrup will devote his entire time and attention to it, and with his experience and a relief from finan-

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

cial anxiety his success is pretty well assured. Naturally the instruments to be handled will be the Steger and the Singer.

The Grollman Benefit.

Mr. Sol Grollman made a decided success of the entertainment which he gave for his own benefit and wishes to thank kindly the members of the trade who interested themselves in his behalf.

Personals.

Mr. Theo. G. Fischel, of the Nathan Ford Music Company, of St. Paul, has been spending a few days in Chicago. The forced retirement of Mr. Nathan Ford leaves Mr. Fischel unhampered by any discordant element. It is thought that a different title for the house will soon be determined upon, but the name has not yet been decided.

Mr. E. F. Greenwood, of Detroit, Mich., representing the W. W. Kimball Company in that city, was a visitor this week.

Mr. E. F. Lapham, with Lyon, Potter & Co., leaves today for a two weeks' vacation in Ohio and Wisconsin.

Mr. Geo. W. Tewksbury, of the Chicago Cottage Organ Company, sails for Europe on the 27th inst. He goes directly to Switzerland and will be gone until the first of December.

Mike Gordon, a piano mover, who has worked for over twenty years for Reed & Sons, of this city, has gone to Ireland, where he has just come in possession of a nice little fortune of \$35,000 or \$40,000.

Mr. R. W. Stewart, of Springfield, Mo., is soon expected to be in Chicago. Mr. Stewart is always a welcome visitor and usually has a roll of good Missouri money, which he exchanges for Chicago pianos.

Mr. E. V. Church, of the Jno. Church Company, returned Wednesday last from his Western trip.

Mr. F. S. Cable is in Waukesha, Wis., with his family.

Mr. H. M. Cable is still in the East visiting friends.

Mr. H. D. Cable is in the city attending strictly to business.

Mr. Lew Clements, of the Ann Arbor Organ Company, is in the city. A new factory is about to built by this concern 110x68 feet, five stories high.

The Braumuller Company Busy.

TWELVE pianos were taken from the factory of the Braumuller Company Saturday morning for shipment to the West.

In accounting for this consignment of goods going out at this season of the year, Mr. Braumuller asserted that the shipment was one of the regular features of the house.

"The fact is," he said, "we have let our stock all run down and have all that we can attend to in getting pianos ready to fill our orders. That will occupy the best part of the summer months. We have found out that we were justified in improving the scale and general quality of our instrument, for by so doing we have fortified ourselves by getting into the position whereby we are able to give the dealer a better seller. It is my aim to perpetuate the name of Braumuller for my son's benefit, as it is my wish that he shall succeed to the business. But a name or trade mark cannot be perpetuated on a bad brand of goods, and, therefore, it shall be my daily study to make even a better piano for the same figures that now prevail."

Sow and You Will Reap.

WHEN a hard working, perspiring reporter goes into a dull wareroom these days and asks, "What is new?" he is given the laugh as they say in Peachville, commonly known as the Bowery, while someone remarks that "this is the silly season of the year and your question is in line with the season." There is nothing new to garner from wareroom or from factory. There are preparations for fall trade, but apparently in New York the preparations seem to be to get away and enjoy yourself, so as to be ready for work when fall comes.

"What is the use of sweating your life away during this hot month of July and of the coming month of August when you can enjoy life at the seashore or the mountains?" says one manufacturer, and he makes a follower of this statement by taking a train and going to the mountains as did old Mahomet when he finished his famous soliloquy.

A great many manufacturers are away from business enjoying themselves, to return when the weather is cooler,

ready for the fall plunge into business. There is nothing like a good annual rest, one that satisfies and fortifies the system for fall work; but there is work to be done this summer in supplying a stock of goods against the coming fall trade. One of the fatal business mistakes of a manufacturer is not to provide against the time when business will boom. It is the old theory of "in times of peace prepare for war." No manufacturer should go away from town until his plans for a good fall stock are under way, which means, in view of the coming fall trade, that his factory will run all summer, piling up a stock which will act as a base of supplies when business gets brisk during October and November.

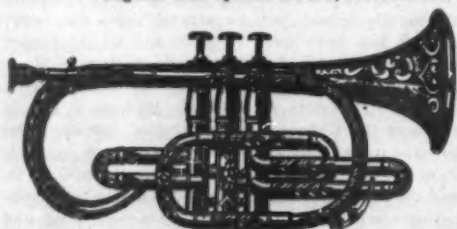
Shortsighted indeed is he who cannot see the coming of business. And during these summer times news is scarce, and will perhaps be scarcer, for all want a rest. There is only one danger, that being that some manufacturers will take their summer rest before they attend to their summer work, and then, when they awake, it will be found that the season of activity is so far advanced that they will not succeed in gathering a harvest, because they have not sown.

Mr. A. M. Featherston Assigns.

MR. A. M. FEATHERSTON, the well-known piano dealer, of St. Catherine street, Montreal, has consented to assign to the demand of Mr. W. D. Stephens. The failure must not be confounded in any way with the Featherston Piano Company, which is in a first-class financial condition. The direct liabilities will be very small, but the indirect liabilities will amount to \$60,000. The estate shows a nominal surplus of \$15,000, and this in the face of a loss of \$18,000 extending over the last two years. The business was principally on the instalment plan and shrank in volume with the hard times. Mr. Featherston has the sympathy of his creditors in his present troubles.

GENTLEMAN possessing a good business and musical education is open for a position as wareroom manager or salesman. Has had five years' experience with prominent piano house, and can furnish A No. 1 references as to ability and character. Address "Competent," THE MUSICAL COURIER.

Highest and Special Award, World's Columbian Exposition, 1893.



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Some of the many Specialties I Represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Shaeffer), Reed Instruments; CHAS. BARIN and RUESS celebrated Violin Bows.



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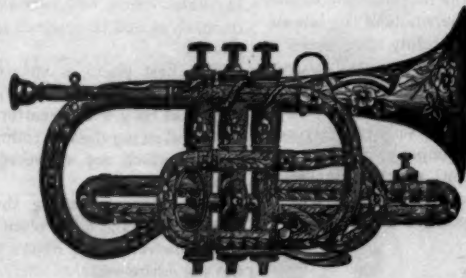
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... WRITE FOR LATEST CATALOGUE ...

WHO is the oldest active piano road salesman? It is not N. L. Gebhard, of the A. B. Chase Company. His looks deceive. He is not over 50. Is it Norris, of Mason & Hamlin? No. Cannot be. Is it Urchs? No; he has just turned 30 or 29. Is it De Volney Everett? No one knows or can tell his age; he may be the oldest. Is it Devereaux? No, for he's just of age. Is it Illidge? He has no age at all. Mr. Farley, of the Ivers & Pond Company, is the senior, we believe, but he is well preserved and is as active as anyone in the line. How old is Kline, of the Blasius house? No one has ever ascertained if he is 28 or 29. Brooks, of the Sterling, is still a youth and R. S. Howard has not added a year in age during the past five years. Chas. Becht, of the Brambach Piano Company, is getting old now; he is selling too many pianos, which rapidly adds to the age of some of these men. George Grass is probably the youngest and the handsomest, but there are so many handsome ones in that branch of the trade that the subject must be dropped. We cannot have any rivalry in that direction.

About Freight Rates.

GOING westward, the railroads running from New York, including the Pennsylvania and New York Central, make rates to East St. Louis, in order to give the St. Louis consignee an opportunity to get the benefit of it, as his work from East St. Louis is done by certain local transfer companies. In the first place, pianos are rated from New York to Chicago at the figure of 75 cents per 100 pounds. A 1,000 pound piano is carried for \$7.50. Chicago is the basing point for shipment further westward. Therefore, the rate from New York to East St. Louis is marked in at 87 cents, which is 116 per cent. of the Chicago rate. To the Vandalia line station in St. Louis the rate is 89 cents per 100 pounds.

The all rail rate from Chicago to San Francisco is \$3.40 per 100 pounds.

The Southern Pacific Railway Company carries pianos by water and rail from New York to San Francisco, via New Orleans, for \$2.40; the rate to New Orleans, by water, is \$1.18. From San Francisco to Sidney, Australia, this line makes a charge of \$16 per ton, weight or measurement, at shipper's option, after the shipper has paid 5 cents a ton State toll in California and \$1 per ton transfer.

From San Francisco to Melbourne, Australia, the same line charges \$19 per ton, weight or measurement, at shipper's option, in addition to the toll and transfer charges already mentioned.

To Yokohama, Hong Kong and Shanghai the line referred to carries pianos from San Francisco for \$12 per ton.

The Northern Pacific Railway Line and Northern Pacific Steamship Company combine to carry pianos from New York to China or Japan at the rate of \$3.90 per 100 pounds, in 10,000 pound lots.

The Anchor SS. line transports pianos to Glasgow for 20 shillings and 5 per cent. prime per ton measurement of 40 cubic feet.

By prime was formerly meant the booty that went to the captain of the ship. That was in the good old (very old) days. Now the companies, thinking that the captains receive too liberal a salary, are not permitted to take the prime, but the company takes it without interruption.

From Glasgow the company reship to Bombay for 37s.

and 6d. per ton measurement of 40 cubic feet; to Alexandria, Egypt, the charge is from 38s. and 6d. to 40s. from Glasgow.

By the American line to Southampton the rate is about 20s. and 5d. per ton measurement of 40 cubic feet.

The Wilson Line to London works for 12 shillings and sixpence and 5 per cent. prime per ton measurement of 40 cubic feet; to Hull, England, the rate is 15 shillings and 5 per cent. prime, with the same rate to Newcastle, England, and Antwerp, Belgium, respectively.

The Thingvall Line makes a rate to Copenhagen, Denmark, at 25 shillings and 5 per cent. prime per ton of 40 cubic feet measurement; to Stockholm, Sweden, there is an additional charge of 7 shillings and 6 pence; to Stettin the rate is 25 shillings; to Helsingfors it is about the same.

To Brazil the Lamport and Holt line makes a rate of 20 cents and 10 per cent. per cubic foot to Rio de Janeiro; to Santos it is about 25 and 10 added, the rule being that charges must be prepaid.

To Hamburg the rate is 13 cents per cubic foot by the Hamburg-American Line; the North German Lloyd Company makes a like rate to Bremen.

To Liverpool from New York the rate is 15s. and 5 per cent. prime per ton measurement of 40 cubic feet.

To London by boat and rail, via Liverpool, there is a charge of 40s. and 5 per cent. prime, as there are port charges, &c., to pay, and the lower figures of the all-water route cannot be competed with.

The Compagnie Générale Transatlantique has a higher rate proportionately than the other lines. They take a piano to Havre for 20 cents per cubic foot and 1 per cent. prime. All the way to Paris the charge is 30 cents per cubic foot and 1½ per cent. prime. This addition of from 8 to 18 per cent. over the Hamburg-American and German Lloyd lines is due to a differential duty of \$7 to \$8 per ton between France and England and France and Germany.

The Clyde Steamship Company makes a rate of 70 cents per 100 pounds to New Orleans from New York; to San Antonio, Tex., and other common points in Texas (i. e., points in conjunction with the Texas and Pacific Railway line), \$1.75; from New York to Charleston, S. C., 50 cents per 100 pounds; from New York to Wilmington, N. C., 65 cents; from New York to Tampa, Fla., \$1.57 per 100 pounds; New York to Haiti, 25 cents per cubic foot and 5 per cent. prime.

The Mallory Line carries to Galveston at the rate of 80 cents per 100 pounds, and to San Francisco \$2.40, a uniform rate with all the lines.

To Mexico the Johnson Company carries pianos at \$1 per 100 pounds.

By the New York Central Railroad the rate to Montreal, Canada, is 51 cents per 100 pounds, and to Toronto 53 cents per 100 pounds.

On the New York and New Haven Railroad the charge to Boston is 50 cents per 100 pounds. The Fall River Steamboat Line's rate is 4 cents per cubic foot.

NOTICE—Any traveling man of experience in the Middle West and the Northwest who is anxious to establish connections with an Eastern piano manufacturing concern of repute and capital can communicate in confidence with the undersigned. This phrase is used because we want a really good man, not of the kind that usually answers ads. in trade papers, a man who wishes to improve himself, to sell us his experience at a fair return. While we are fairly familiar with the best known traveling men in the music trades, we do not know which one of them may wish to make a change, and we insert this advertisement with the hope that it may catch the eye of some enterprising man who will suit our purposes. Address K. P. B., care of THE MUSICAL COURIER.

More Room for Ludwig & Co.

THE senior member of the house of Ludwig & Co. was contemplating the beautiful day Fourth of July he would enjoy on board his yacht, when a representative of THE MUSICAL COURIER dropped in upon him to ascertain, if possible, something about the new addition to the factory that the firm intends to build in the near future.

Mr. Ludwig explained that they would add three stories to their factory, involving an area of 80x155 feet, making altogether 30,000 square feet of extra space.

"And that," added Mr. Ludwig, "I am compelled to characterize an extraordinary event in these times, when so many other factories are, comparatively speaking, doing nothing. But we were driven to the decision through our recently added industry in case making. Even since the beginning of that departure we have been giving out cases, and we wish to bring this branch of our enterprise wholly under our direct control. We shall therefore devote one floor to casemaking."

"All of which means an increase of employees?"

"Yes. Besides, we are now 65 orders behind, and that, under present conditions of cramped shop-space, means all summer's work. The fact is, we want to get 250 extra cases ahead, in stock, then we will feel more confident of being able to fill a large order promptly. We are continually bettering the grade of our piano and have laid down an inflexible rule to the end that we will not take any more orders that call for a bid for work under competition prices."

Another Mahogany District.

IN view of the article that appeared in THE MUSICAL COURIER under date of March 27, entitled "About Mahogany," this article coming from London *Figaro* is particularly appropos:

The supply of mahogany * * * which is usually obtained from British Honduras is now very much reduced, as the expense of getting the wood to market is so great as to swallow up nearly all the profits of the business. A London syndicate has purchased an extensive tract of mahogany on the West African Gold Coast, and a company will shortly be floated with the object of bringing the timber to the English market. The tract is 2,000 square miles in extent, and is admirably situated between a navigable river and the sea. As West African mahogany commands as much as \$7 10s. in the English market, and can be placed on the market for about £4, the result is a handsome profit. The new company's port of shipment will be Axim, which can be reached by steamers, which touch there every fortnight, in about three weeks. The capital of the company is said to have been already subscribed.

The article of March 27 related to the getting of mahogany from a strip of land lying about 400 to 500 miles southwest of Laguna, a town on the Gulf of Mexico. This is one of the richest mahogany districts in the world.

Attention!

ONE of the largest piano and organ houses in the United States wishes to engage several travelers to cover territory in various portions of the country. They want men—young men preferred—who have had some experience and who are willing to work, to show what they can do. Answers from the West are particularly asked. Address "Opportunity," care THE MUSICAL COURIER.

—Leighton & Meader, Rochester, N. H., have moved into new quarters in the Burnham Building on Hanson Street.

WANTED—Position by a young lady of several years' experience in a general music business. Understands shorthand and typewriting, and is competent to take entire charge of sheet music department or to attend to piano and organ books and correspondence. Address A. C., care THE MUSICAL COURIER.

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The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

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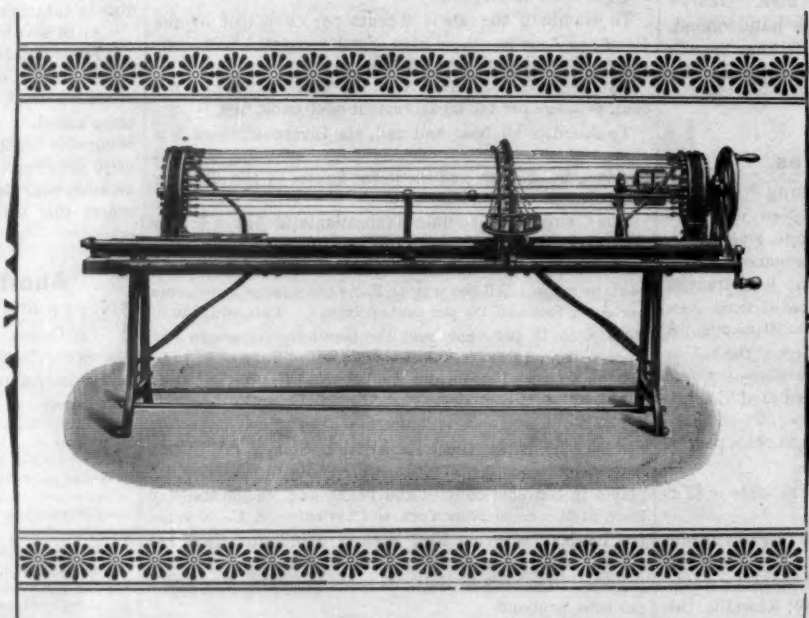
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BAUER PIANOS.

JULIUS BAUER & CO.,
Warerooms: 226 & 228 Wabash Ave.,
Factory: 500, 502, 504 & 506 Clybourn Ave.,
CHICAGO.

BOARDMAN & GRAY—Manufactured by Boardman & Gray Piano Company, Albany, N. Y. (See advertisement.)

BRADBURY—Manufactured by Freeborn G. Smith, Brooklyn, N. Y. (See advertisement.)

BRAMBACH—Manufactured by Brambach Piano Company, Dolgeville, N. Y. (See occasional advertisement.)

BRIGGS—Manufactured by Briggs Piano Company, Boston. (See advertisement.)

A. B. CHASE—Manufactured by A. B. Chase Company, Norwalk, Ohio.

CHASE BROTHERS—Manufactured by Chase Brothers Piano Company, Muskegon, Mich. (See advertisement.)

CHICKERING—Manufactured by Chickering & Sons, Boston. (See advertisement.)

CONOVER—Manufactured by Conover Piano Company, Chicago. (See advertisement.)

"CROWN"—Manufactured by Geo. P. Bent, Chicago, Ill. (See advertisement.)

DECKER BROTHERS—Manufactured by Decker Brothers, New York.

ELLINGTON PIANO—Manufactured by the Ellington Piano Company, Cincinnati, Ohio.

EMERSON—Manufactured by Emerson Piano Company, Boston. (See advertisement.)

ESTEY—Manufactured by Estey Piano Company, New York.

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Factories: Saginaw, Mich.
NEW CATALOGUE JUST ISSUED.
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FOSTER & CO.,
ROCHESTER, N. Y.

J. & C. FISCHER—Manufactured by J. & C. Fischer, New York (See advertisement.)

GILDEMEESTER & KROEGER—Manufactured by Gildemeester & Kroeger, New York. (See advertisement.)

HALLET & DAVIS—Manufactured by Hallet & Davis Piano Company, Boston, Mass. (See advertisement.)

HARDMAN PIANO—Manufactured by Hardman, Peck & Co., New York. (See advertisement.)

HAZELTON BROTHERS—Manufactured by Hazelton Brothers, New York. (See advertisement.)

HENNING—Manufactured by Henning Piano Company, New York.

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MEHLIN—Manufactured by Paul G. Mehl-in & Sons, New York. (See advertisement.)

MERRILL—Manufactured by Merrill Piano Company, Boston. (See advertisement.)

NEEDHAM—Manufactured by Needham Piano and Organ Company, New York. (See advertisement.)

NEWBY & EVANS—Manufactured by Newby & Evans, New York. (See occasional advertisement.)

NEW ENGLAND—Manufactured by New England Piano Company, Boston. (See advertisement.)

NEARLY 60,000 SOLD!!



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Superior Tone and Touch.

IVERS & POND—Manufactured by Ivers & Pond Piano Company, Boston.

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KELLER BROTHERS—Manufactured by Keller Brothers & Blight Company, Bridgeport, Conn.

KIMBALL—Manufactured by W. W. Kimball Company, Chicago, Ill.

KNABE—Manufactured by Wm. Knabe & Co., Baltimore, Md.

KURTZMANN—Manufactured by C. Kurtzmann & Co., Buffalo, N. Y. (See advertisement.)

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We invite correspondence from Dealers in localities where we are not represented.

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MASON & HAMLIN—Manufactured by the Mason & Hamlin Company, Boston. (See advertisement.)

MCCAMMON—Manufactured by McCammon Piano Company, Oneonta, N. Y.

PRESCOTT PIANO—Manufactured by the Prescott Piano Company, Concord, N. H.

THE RUSSELL PIANO CO.,

Succeeding Stark & Strack Piano Co.,

171 & 173 S. Canal Street,

CHICAGO, ILL.

SCHAEFFER—Manufactured by Schaeffer Piano Company, Chicago.

SCHIMMEL & NELSON—Manufactured by Schimmel & Nelson Piano Company, Faribault, Minn. (See advertisement.)

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STANDARD PIANO—Manufactured by E. G. Harrington & Co., New York. (See advertisement.)

STARR—Manufactured by Starr Piano Company, Richmond, Ind. (See advertisement.)

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STERLING—Manufactured by the Sterling Company, Derby, Conn. (See advertisement.)

STRICH & ZEIDLER—Manufactured by Strich & Zeidler, New York. (See advertisement.)

STUYVESANT—Manufactured by Stuyvesant Piano Company, New York.

TRYBER & SWEETLAND

Manufacturers of the

LAKESIDE PIANO,

Nos. 246, 248 & 250 West Lake Street,
CHICAGO, ILL.

VOSE—Manufactured by Vose & Sons Piano Company, Boston.

WEBER—Manufactured by Weber Piano Company, New York. (See advertisement.)

WEBSTER—Manufactured by Webster Piano Company, New York. (See advertisement.)

WEGMAN—Manufactured by Wegman Piano Company, Auburn, N. Y. (See advertisement.)

WESER BROTHERS—Manufactured by Weser Brothers, New York. (See advertisement.)

WHELOCK—Manufactured by Wm. E. Wheelock & Co., New York.

WISSNER—Manufactured by Otto Wissner, Brooklyn, N. Y. (See advertisement.)



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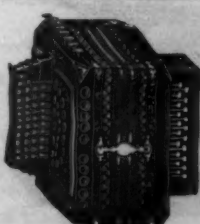
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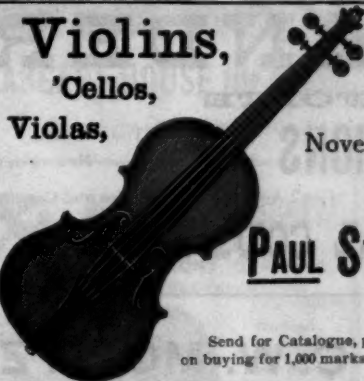
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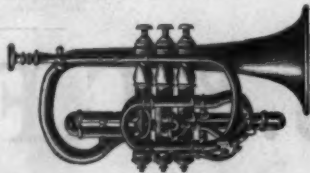
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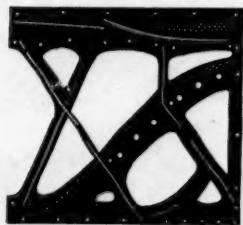
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